

7

Dramatic

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MARCH 5, 1921

Mirror

and THEATRE WORLD



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JENNINGS**

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actresses

News Reviews

Page S. Jay Kaufman!
Page Johnny O'Connor!



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Dramatic Mirror

and THEATRE WORLD

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CLARA KIMBALL YOUNG and Lois Wilson are known as stars of the first magnitude. They started their careers thru just such an opportunity as is now offered you.

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USE THE COUPON

Be sure and use the coupon to find out the full details. If you personally are not interested use the coupon to vote for some friend of yours. Every week the Mirror carries this voting coupon which gives a contestant one full vote.

Contest Editor,
133 W. 44th St., N. Y.

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Department of Sports Apparel



Photo by Ira L. Hill

ALICE BRADY

Charming star of stage and screen, whose latest picture, "Out of the Chorus," has just been released by Realart.

DRAMATIC MIRROR

Page S. Jay Kaufman!

JOHN EMERSON and Anita Loos were about to do a new picture for one of the Talmadges. And announced that the subject was to be a present-day political one. And asked for scenarios.

Ninety-nine, and ninety-nine one hundredths per cent of those submitted dealt with BLUE LAWS!!!

And they came from all over the country. One was from a minister. One was from a doctor.

All, all were opposed to BLUE LAWS.

And yet the BLUE LAW gentlemen having an organization are able to do whatever they choose against the people's wishes, because the people's wishes are not organized.

Think it over and use the coupon below.

On Traffic

There are always just enough calamity howlers to take the joy out of things.

The latest is the man who finds fault with the new theatre traffic regulations because his taxi had to go a few streets out of the way.

What he doesn't think about is that the taxi drivers do this in order to add on a few cents. And the taxi drivers are opposed to the new rules. These rules take away a lot of their grafts.

But ask ANY theatre manager in town.

Ask him whether he thinks the new rules are bad.

Ask Mr. Barney of the Eltinge for example.

He will tell you that they work perfectly.

That the crowds come in more quickly.

That they get away earlier.

"I used to wait here as late as eleven-thirty because the crush on 42nd street was so great that the cars couldn't get through any sooner. Now I am able to leave the theatre at eleven-five at the latest because ten minutes after we ring down the last automobile has driven away."

On the London Attitude

John Murray Anderson says, "Someone asked me what the attitude of the London public is toward the American entertainers. Don't know of a sillier question. There is no attitude just because the person happens to be American. The attitude depends on what the persons do. If the London public likes a certain thing you do not hear anything about



ALICE LAKE

Metro's newest star, whose most recent picture is "The Greater Claim," is here seen in an attractive characterization of Sunbonnet Sue

the London attitude. But if the London public doesn't happen to like a certain thing that certain thing always complains of the London anti-American attitude. The fact is that London is exactly like New York. If New York doesn't happen to like a certain English production does the Englishman say that New York is anti-English? Of course not. He simply says that he's sorry his work didn't appeal. The whole thing is nonsense. But should anyone doubt this I might point out that when we went over we took several American chorus girls with us. I have since heard that it was said here in New York that the London chorus girls were opposed to our coming. This is absurd. Our girls were paid \$100 a week and the London girls were paid

but \$25 a week and yet the London girls welcomed ours for several reasons. One was that they remembered how many shows had been brought to New York with London chorus girls. One girl told me that she had a sister with the English chorus that was sent over to work in the present Fred Stone show. Another was that the London girls have brains enough to see that the American girl is a type and that the type helped the show as an asset. What helped the show helped them. And the London press welcomed them all."

On Sweeney

Here's another case.

Of the on-comer.

His name is Joseph Sweeney.

For years he stock-ed. None would give him a New York engagement. Month after month he would come to New York until his money would give out, then he would go back to stock.

By accident Willard Mack heard that he was looking for work. He had seen him years ago in a stock company. And gave him a "heavy."

In the two Mack plays he has made a hit. And a dozen managers want him.

In the meantime that list of on-comers we print each week on another page grows.

On Sidewalk Speculators

Governor Miller when intimating that he would veto the bill which was before him, making it a law that seats for the theatres could not be sold for more than fifty cents premium, also intimated that he would approve a bill abolishing the sidewalk speculator.

Doesn't the Governor know that there is such a law?

Perhaps he doesn't know it because it isn't being enforced.

But Mr. Belasco enforced it.

And if one can and does, why not all?

On the Deitz Idea

The name of the picture cannot be given out because Mr. Goldwyn invited us and pledged us to secrecy. Not that it would matter very much just which picture it was. It is the idea, not the picture that interests us.

And that idea was that through Howard Deitz, he invited several well known film critics to a showing of the picture. And said to them, "Tell me what you really think of this picture. I hope you like it, but I want the truth. If it's worthless, I'll throw it away. It's so unusual that I do not know whether it is very good or very bad."

It was very good.

An idea.

And told well.

But the idea of asking what the critics thought, instead of being annoyed with them because they didn't agree, was so new that I had to tell you about it.

I am inclined to think that Howard Deitz thought it out. The sort of force that is rare in the motion pictures.

On Authors in Studios

Mr. Jackson of the Goldwyn forces read what we had to say of Anzia Yezierska going to the Goldwyn studios. And that we hoped she would not share the fate of so many brilliant authors who found that after a few days in the studios the only way they could get their pictures produced was to agree with everything the director, camera man and star said.

And writes:

"The condition which you outline regarding what happens to great authors when they go to a motion picture studio may have been true generally in the past, and may still be true at some places now, but certainly this is not so of the Goldwyn lot. Mr. Goldwyn is bending every effort now toward keeping intact the spirit of the author's story. It has become almost a rule for this company not to buy a manuscript unless the author is willing to go to the studio and develop it. At the present time Gertrude Atherton, Rupert Hughes, Gouverneur Morris, Leroy Scott, Rita Weiman and Katherine Newlin Bert are at the studio working out their stories, and every one of them will tell you that he or she has received most cordial cooperation. I am not speaking as a P. A., but as a faithful chronicler of a significant development in the motion picture art."

To
S. JAY KAUFMAN,
133 West 44th St.,
New York

Sure. I am opposed to Blue Laws. I know that an organization is needed to fight. I'll join on condition that there are no financial obligations.

Name

Address



Photo (C) Hartsook

BLANCHE SWEET

One of filmdom's fairest, who has just recovered from an illness and is again at work. Her latest picture for Pathe is "That Girl Montana."

DRAMATIC MIRROR

Broadway Buzz

SIGNS in front of movie palaces, are getting too trying. Everybody is reporting them. Some kind friend has read one which announced

**OWEN MOORE
THE POOR SIMP**

And Loney Haskell has objected to the billing outside a house where he was playing because it read:

**THE SAPHEAD
LONEY HASKELL**

No objections as yet have been reported to the sign outside the Broadway this week. It says:

**INSIDE OF THE CUP
JIM THORNTON**

Boy, Page Diogenes

The lady into whose lap a flask of liquor was unexpectedly dropped from an upper box at the Lyric Theatre the other night, is reported to have returned the flask and contents intact upon identification by the owner. Do you believe it?

"There is only one time and place to shimmy," observes Sonia Serova. "When we climb out of a warm bed into a cold atmosphere."

Langdon Is Right, of Course

Speaking of screen censorship as somebody was to Langdon McCormick, the so-called "bathing beauties" were held up as horrible examples of the sort of pictures that are objectionable. "Well," Langdon commented, "Well, if bathing beauties pictures are not clean, where shall we find them?"

It must have been a happy occasion for Geraldine Farrar when she walked out upon the stage of the Metropolitan the other night in Act 1 of "Louise" and saw Mary Garden sitting in the front row of the orchestra. Miss Garden is said to have been equipped with a pair of field



glasses and an accousticon so as not to miss the smallest shading of Miss Farrar's work. Miss Farrar, according to the papers on the following morning, did not sing in the best of voice. And you can't blame the poor dear.

Passed by the Board of Censorship

Avery Hopwood tells this on himself.

"Come Up in the Haymow," was produced at Atlantic City last week. The heavy-laden trucks, with trunks of the members of the company, were unloading at the stage door.

"What's all that stuff?" a leisure youth inquired.

"They are the trunks containing the costumes for the new play."

"Gee, let's pick out another show."



Criticizing the Critics

(Send in a better one if you can)

"A critic is a feller who can say nastier things than anybody else about things that anybody else can do a heap sight better than he can himself."

—Phillip Verrill Mighels in "Brutver Jim's Baby."

"Three cheers for good old Yale!" he cried.

"Let's give it to them gayly!"

The mob stood up, removed their hats,

And then sang Eli Eli.

More and more are the liberties of the chorus girl being curtailed. Now Lew Morton of the "Rose Girl" has forbidden the ladies of the ensemble to smile across the footlights to friends in the audience. The ruling doesn't apply to the principals but how can a poor chorus girl expect a square deal?

And How About Paddy Roosky?

One of the New York newspapers, reviewing Leoncavallo's latest opera, "Oedipus Rex," refers to him as Leon Cavallo, which prompts Ethel Newcomb, the American concert pianiste, to suggest that it will be next in order to compliment Moe Zart, who also wrote music.

"Zona Gale to Speak to Club" read the headlines in the daily papers. This is becoming a habit, Zona.

Richard G. Herndon suggests that if "The Star Spangled Banner" is no longer appropriate as our National anthem, how would "Drink to Me Only With Thine Eyes" do?

Jack's wife was a screen fan And to soothe her tears and sighs, He bought a great big-screen for her Which now keeps out the flies.

Watson, Do You Suspect Anything?

Pitta Ruffo is suffering from a black eye administered to him by a fellow singer, Desire Defrere, during a performance of "Pagliacci" last week. Defrere accidentally struck too hard, it is said, and is, of course, very, very sorry. Opera singers are famous for the happy way they get along.

May we call your attention again to the fact that Florence Macbeth is singing in "Hamlet" at the Manhattan?

I had some dough
So thought I'd go
To see a little picture show;
A woman fat
Before me sat
So all I saw was a picture hat.

Now it is the New York Stock Exchange that is to undertake censorship. But fortunately this is only of its own membership. Sermons of ministers are also to be kept strictly to the mark, according to a report which has recently become current. The occasion is said to be the rather undignified remarks made by a New

C.G.S.



York divine in the not too distant past. It will be a logical development when the little details of daily living have to pass through the hands of a board before being attended to. And what a hard job for the coroner when permission to die has to be sought. It isn't far away.

Why Be Partial to Satan?

"It is significant, when we recall that the hip-pocket is the parking point," observes Blythe Sherwood, "to recall the old adage to 'get thee behind me, Satan.'"

The following items scissored from "Topics of the Day" films are of interest to home-brewers, real, and near:

WHEN you have made your first booze in the kitchen, pour a little in the sink. If it takes the enamel off it is ready to bottle.

KANSAS CITY STAR

LITTLE drops of water,
Little raisins too—
But Uncle Sam won't let us
Tell you what they'll do.

WASHINGTON HERALD

NO matter how trifling a man gets he is always willing to help his friend get rid of a bad bottle of liquor.

NEW ORLEANS ITEM

HERE lies in peace Sylvester Stew. He learned to make his own homebrew.

AMERICAN LEGION WEEKLY

"ARE the farmers allowed to make cider since prohibition went into effect?"

"Surely, haven't you heard of the freedom of the press?"

PENN. PUNCH BOWL

Blue Law Mother Goose

By A. D. I. (Which Interpreted Means Author Died Immediately)

Old King Cole was a merry old soul,
A merry old soul was he;
He called for his pipe and he called for his bowl,
And he called for his fiddlers three.

They brought him his pipe and his fiddlers, too.

But his bowl! Alas! No, no.
For the queen was a W. C. T. U.
And the butler—a P. E. O.

When Old King Cole found he had no bowl,

A sorry old soul was he;
And his pipe went out and, I have no doubt,

The same did the fiddlers three.

—St. Joseph (Mo.) Observer.

Oh, Blythe, You Are So Cruel!

C. Blythe Sherwood frequently is invited to pass critical judgment upon the work of some aspiring Pegasus. While interviewing a famous movie star recently the fact was developed that a good actress was being ruined to make a bad versifier. Miss Sherwood was inveigled into reading some of the verses and was then asked for an opinion.

"Well," she answered with a smile which lighted the scene like a Cooper-Hewitt, "well, I will say that you have a perfect grasp of spelling and punctuation at any rate."

Senator Farrell of Brooklyn has introduced a measure in the State Legislature making it compulsory for theatres to post conspicuously at the main entrance the names of all the participants in the performance. It is



said that the Senator favors installing step ladders to make it easier to read the top names on the list to be posted outside the Hippodrome.

Were I a Film Censor

By T. Hayes Hunter

1. I would vote to abolish the board.

2. I would quickly resign.

3. I would then ask Congress to pass a bill prohibiting boards of censorship.

4. I would then be contented (as would everybody else).

If we may be allowed to comment, you said a mouthful that time, Hayes.

"'Bad Man' going to Sing Sing" Headlines a facetious contemporary and just to show our sense of humor we reprint it.

KLAW THEATRE OPENS

Many Innovations Seen in New House—Cost Said to Be \$700,000

THE new Klaw Theatre threw open its doors on Wednesday night with the presentation by Sam H. Harris of "Nice People," with Francine Larrimore in the stellar role.

The theatre stands on a plot 80 by 100 feet on ground purchased from the Astor estate. It is a Colonial structure, designed by Eugene de Rosa, with a seating capacity of 820. The total cost of the building and land is approximately \$700,000.

Among the many new features that have been worked out in the structure and detail of the theatre is the design of the orchestra. No space has been made for the musicians on the floor of the house. Room has been allotted for them over the boxes. This has been done

both to provide a larger seating capacity in the orchestra and to carry out certain acoustical and psychological theories. A co-educational lounge has been provided for men and women for promenade and discussion and special seats have been designed for the house.

The exterior of the building is of red brick panel in patterns, with a base of granite in Colonial design. The decoration of the interior, designed by Watterson Lowe, is in gray, gold and jade. The lounge is Elizabethan in period, with a large stone fireplace at one end and supplemented by high oak wainscoting and ornamental ceiling. The orchestra and balcony walls are also of wood wainscoting.

The lobby is of Italian marble.

Another Special Matinee

Sam H. Harris announces that on Monday, March 14, he will present at the Sam H. Harris Theatre for the first time on any stage "The Hero," a three-act play by Gilbert Emery. The piece will be presented at special matinee performances on Monday, Tuesday, Thursday and Friday afternoons. Grant Mitchell, who is starring in "The Champion" at the Longacre Theatre, will be seen in one of the leading roles. Others in the cast include Kathleen McDonold and Blanche Frederick.

Death of Herbert Gresham

Herbert Gresham, general stage director for A. L. Erlanger, died Feb. 23, at his home in Mt. Vernon, after a long illness. Mr. Gresham, in his earlier years, was a prominent member of Augustin Daly's famous stock company. He was general stage director at Daly's for several years and immediately after Mr. Daly's death he joined Mr. Erlanger's staff in a similar capacity. Most of the big productions made by Mr. Erlanger in the last 18 years were rehearsed under his direction.

Chinese Play Given

"Mu Lan," a Chinese play, was acted at the Cort Theatre on Thursday and Friday afternoons for the benefit of the China Famine Fund by Chinese players who spoke English. The technique of the Chinese theatre was used. There was no change of scenery. The spirit of the scene was always sufficiently convincing. The actors were capable and the language of the play simple. Prof. Penn Chun Chang of the University of China is the author of the play.

Wayburn Staging New Show

A. L. Erlanger completed arrangements for a Spring production of a new musical novelty by Fred Jackson. The new piece has all its scenes laid on the deck of an ocean steamer, and it is known now as "Two Little Girls in Blue." The music has been composed by Paul Lannin and Vincent Youmans, and the lyrics are by Arthur Francis. Rehearsals, under the direction of Ned Wayburn, will begin at once.

Boy Actor Gets Verdict

George Wolcott, nine years old, of 116 West Forty-fifth street, who has been an actor on the stage and in motion pictures since he was seven years old, won a \$60,000 verdict in the Supreme Court in a suit against the Verboten Realty Corporation, for injuries he sustained in an elevator in an apartment house owned by the company.

The accident occurred on July 17, 1920, and the boy has been confined in Bellevue Hospital since then. He was brought into court in a wheel chair in the care of a nurse.

The nine-year-old actor earned as much as \$75 a week, and in giving the verdict the jury took into consideration the probable future earning capacity of the boy.

Harvard Prize Play

Thomas P. Robinson, a practicing architect of Boston, has been awarded the Oliver Morosco prize for the best play written by a past, or present, member of "English 47," Prof. George P. Baker's course in playwriting at Harvard and Radcliffe. The play, which wins the \$500 prize and will shortly be produced by Mr. Morosco, according to the terms of the contest, is entitled "The Copy."

Changes in "Family Tree"

When Nora Bayes takes "Her Family Tree" to the Shubert Theatre, March 7, she will make some important changes. Noah's ark will give place to a scene in which she will hold an informal "song chat" with her audience, presenting a program of new songs. She also will introduce an entire new Chinese act.

New Bolton Play

Carle Carlton, producer of "Irene," has accepted for early production a comedy entitled "Husband and Wife Inc." by Guy Bolton. Preparations are now under way and the play is expected to have its New York premiere about Easter.

Ethel Levey Soon

Ethel Levey has accepted contracts for four weeks on the B. F. Keith Circuit, beginning at the Orpheum, Brooklyn, March 7.

Gest Through with Spectacles New Play at the Jewish Art Theatre

Morris Gest has moved his offices from the Century Theatre, where he has been three years, back to the suite he formerly occupied in the Princess Theatre. In abandoning his offices at the Century Theatre, Mr. Gest made the announcement that he was through with producing such big shows as "Aphrodite" and "Mecca." The cost of production, the wages of labor, the high railroad fares, he said, make the cost of production of any future productions of this magnitude prohibitive and next season he will confine his activities to small dramatic attractions.

Green Room Revel March 27

The Green Room Club annual public revel will be held Sunday, March 27. Herbert Corthell, the prompter, and Rollo Lloyd, chairman of the entertainment committee, have selected the best bits seen at their home during the year for the program. In addition, a big novelty is promised.

"Demon Ike," by A. S. Shomer, will be the next production at the Jewish Art Theatre this Friday night. Some years ago this play appeared on Broadway when it was known as "The Inner Man." This play, which deals with the reformation of an ex-convict, is said to have inspired Thomas Mott Osborne with some ideas for his reforms at Sing Sing Prison.

Hanna Theatre Opening

The Hanna Theatre, Selwyn's new house in Cleveland will open March 28 with William Faversham in "The Prince and the Pauper." Crosby Gaige, vice-president of Selwyn & Co., has left to complete arrangements for the opening.

New Play by D'Annunzio

Gabrielle d'Annunzio has written a new play which is to be used by Mimi Aguglia in both Italian and English next year.



JEWEL CARMEN

As she appears in the leading role of "The Silver Lining," her first starring vehicle for Metro

"EQUITY SHOP" SEEMS ASSURED

Preliminary Count Indicates Success of Measure — Will Hold Meeting Sunday for Official Returns

THE voting which the Actors' Equity Association has been conducting in its referendum to determine whether its members wish the so-called "Equity Shop," ended Feb. 28. A preliminary count of the ballots so far is said to indicate that most of the members are in favor of the Equity Shop.

The Actors' Equity Association will hold a meeting Sunday, March 6th, at 2 p. m., at the Hotel Astor, when announcement of the result of the "Equity Shop" Referendum Vote will be made. While the polling for "Equity Shop" closed Monday, Feb. 28th, at 6 p. m., it has been several days' task for the tellers to complete the count of the thousands of votes.

Inasmuch as only votes of paid-up members are accepted, it has been necessary to check over each indi-

vidual vote to verify the payment of dues. This, obviously has been a tedious operation. The tellers are Edward Robins, Lieut. Gitz Rice and John Willard.

A challenge to the Touring Managers Association to explain why the Equity Shop is "un-American" was issued by John Emerson, President of the Association. The statement calling the Equity Shop "un-American" was issued by the Touring Managers Association last week.

"The Touring Managers have put on so many war shows and so many Red Cross drives in their theatres that they are letting their patriotism run away with their imaginations," said Mr. Emerson. "They are regular patrioteers. Why the Equity Shop should be called 'un-American' is incomprehensible to me. As a matter of fact, the fundamental principle of Ameri-

canism is that the will of the majority shall be enforced, even if it does conflict with the interests of the minority. Slavery was once an issue in the country, but the majority was against it, and the will of the majority prevailed, and the minority was over-ruled, despite their somewhat violent protests.

"If an overwhelming majority of the actors of this country desire the Equity Shop, it is their right, as Americans, to institute it, even if a minority feel that it is an affront to their dignity to be asked to join their professional organization. Equity Shop is a free institution which will emancipate the actor from the feudal system under which a manager could leave a whole company stranded three thousand miles from home. A beneficial institution of this sort is certainly in accordance with highest American ideals."

Fidelity League Entertainment

Howard Kyle, executive secretary of the Actors' Fidelity League, has announced an invitation performance by league members on the evening of Sunday, March 13, at Henry Miller's Theatre. One-act plays, vocal music and addresses will constitute the entertainment, which is to be in the nature of a social function of the league rather than a public performance.

New Revue Sunday

Anna Codee, of the Folies Bergere, is to play the leading role in "The Whirl of the Town," a new revue which the Shuberts will produce in Washington on Sunday. Book and lyrics have been written by Harold Atteridge and Alfred Bryant, and the music is by Jean Swartz and Lew Pollack. Sam Morris and Jack Mason have staged the scenes and dances.

Burnside Returns

R. H. Burnside, general stage director of the Hippodrome, and, incidentally, Shepherd of the Lambs' Club, arrived in New York Monday aboard the Carmania, following a visit to Europe, the chief purposes of which were to procure novelties for next season's Hippodrome productions and to hear the offers of a group of London managers for the presentation of "Good Times," the present Hippodrome spectacle, in London.

For Ed. Wynn Show

A. L. Erlanger has completed arrangements with John Tiller for the Sunshine Girls to secure a year's leave of absence from the Folies Bergere in Paris so that they can appear in the new Ed. Wynn show which he will produce in association with B. C. Whitney. He has also engaged twelve girls from the Ba-Ta-Clan Theatre in Paris. Mr. Erlanger arranged for their engagement with Madame Rasimi, the manager of the Ba-Ta-Clan, who will also provide the costumes for them.

Authors' League Dinner

A dinner, given this week by the newly organized Authors' League Fellowship, which has taken over the social activities and the meetings held on the first Friday of each month by the Authors' League of America, was largely attended and many men and women prominent in the theatrical world attended, including a number of members of the Actors' Equity who are also members of the league. The feature of the dinner was the All Authors'-Artists Orchestra, led by Franklin P. Adams, the instruments consisting of harmonicas, water whistles and other "semi precious instruments." Lillian Gish was a member of the novelty orchestra. Daniel Frohman and Cosmo Hamilton were among the theatrical men present.

Rialto Five Settle Differences

The Rialto Versatile Five have settled their differences with H. Walker, booking agent. The settlement was the same as the band agreed to several months ago. Walker sued, stating that commissions were due him for both engagements of the band with the Pearl Regay act; but the court only awarded him commissions for the first engagement, as it was stated that after the boys laid off for over two months after their first engagement with Miss Regay, Rosalie Stewart, booking agent, secured the band for their second engagement. Walker received commissions for five weeks.

Pavlova for Australia

Following the tour of Mme. Pavlova and her Ballet Russe in the United States and Canada during the season of 1921-1922, Fortune Gallo plans to take Mme. Pavlova and her organization to Australia in the early spring of 1922 for her first tour of the Antipodes. Pavlova and her ballet return to the Manhattan shortly. This will be her farewell engagement before sailing for spring and summer seasons in Paris and London.

To Establish Theatre

Georges Flateau, the French actor now appearing in the series of matinee performances of "The Tyranny of Love" at the Bijou Theatre has been commissioned by Langdon McCormick to arrange for the transfer of the best plays forming the repertoire of the Grand Guignol in Paris to this city where Mr. McCormick and his associates will establish a playhouse on lines similar to the famous house of thrillers in Paris. Mr. Flateau will also appear in some of these plays.

Powell Violin to Morini

Following the express wish of the late Maud Powell that her violin "must be used by a great artist," H. Godfrey Turner, her husband, has loaned the American artist's Guadagnini to the new violinist, Erika Morini for her American tours. Mr. Turner's decision was made immediately after hearing Miss Morini at her debut less than a month ago. The violin was taken from the vault where it had been stored since Miss Powell's death on January 8, 1920, waiting the appearance of a worthy successor.

Drinkwater Play at Ritz

Arrangements have been completed by Lee Shubert and William Harris, Jr. whereby the new Ritz Theatre will be opened on Monday night, March 21, with John Drinkwater's "Mary, Queen of Scots." The title role will be played by Clare Eames.

ONCOMERS

Individuals of the theatre whom Dramatic Mirror and Theatre World hail as very well worth watching!

PHYLLIS POVAH
RUTH GILLMORE
FLORA SHEFFIELD
REGINALD SHEFFIELD
MARJORIE KUMMER
DONALD CAMERON

Governor Signs Scalper Bill

Governor Miller on Saturday signed the theatre ticket speculator's bill, which makes it a misdemeanor to conduct on, or in any street in a city the business of selling or offering for sale any ticket of admission or any other evidence of the right of entry to any performance or exhibition in or about the premises of any theatre or other place of amusement. According to the provisions of this new law, one who solicits by word of mouth, crying or by any other means any person on the street to purchase any such ticket is also guilty of a violation of this law. This bill takes effect immediately. The second measure which the Governor had under consideration, proposed to license all ticket speculators by the payment of a fee of \$100 and also prohibited them from selling tickets at a price in excess of 50 cents above the regular box office price. The Governor has refused to sign the bill as he is convinced of the unconstitutionality of the measure.

Negro Musical Comedy

Carrying out the idea of the late James Reese Europe, Broadway is to see a Negro musical play this spring. The piece is tentatively called "The Mayor of Jibtown," and will be produced at the Park Theatre. The book is by Miller and Lyle and the lyrics and music by Sissle and Blake, both combinations also being listed for acting parts. The remainder of the company will include Greenlee and Drayton, Palm Beach Four, Lottie Gee, Gertrude Saunders and Theresa West.

Gallo Active

Fortune Gallo is devoting his attentions to the preparations for eight weeks of grand opera at popular prices at the Manhattan Opera House beginning September 19th, in addition to the subsequent coast-to-coast tour of the San Carlo Grand Opera Company, the production of a new Viennese comic opera for Emma Trentini's stellar use, concert bookings for various artists, and bookings of attractions other than his own in the Manhattan Opera House.

Ridge Offers \$1,000

Walter J. Ridge (Mac), with Daly, Mac and Daly, now touring the B. F. Keith Circuit, holds the world's title for fancy figure skating on roller skates. Francis La Maire, an authority on skating and a past-master himself, paid the highest tribute to Ridge, when he pronounced him the greatest fancy skater in the world. Mr. Ridge has an open challenge of \$1,000 to all who wish to compete against him in figure skating.

Carlyle Blackwell in Sketch

Carlyle Blackwell, motion picture star, is to be seen in vaudeville under the direction of M. S. Benham. A comedy drama has been selected for him. It will open March 7 at the Playhouse, Passaic.

New Play

"Survival of the Fittest," a new play by George H. Atkinson, will be presented at the Greenwich Village Theatre on March 14.

CHANGES IN CHICAGO THEATRES

New Michael Morton Play at the Playhouse
—"Mary" and Others Due Soon

CHANGES impending at the theatres have increased through the appointment of new entertainments to the Central and the La Salle. Walter Scanlan will arrive at the Central Sunday night in a musical play called "Hearts of Erin." This will be Jack Norworth's last at the Central with "My Lady Friends."

To the La Salle Sunday will come William Norris and Edith Taliaferro in "Kissing Time." Letty Yorke, Paul Frawley, Frank Doane, Harry Coleman and Shirley Latham are in the company. "When We Are Young" will vacate the La Salle at the end of the week.

Another diversion booked for early disclosure is "Three Live Ghosts," a comedy by Frederick H. Isham. The Central is its prospective location, following Walter

Scanlan's visit. The cast will include Charles McNaughton, Flora Sheffield, Frank Monroe, Cyril Chadwick and Ruby Hallier.

"Mary," which was announced to arrive at the Colonial on March 28, will begin its Chicago engagement on April 10. "The Night Boat" will occupy the Colonial from March 6 until "Mary" puts in an appearance.

"Woman to Woman," the new play by Michael Morton, will open at the Playhouse on March 8 with Willette Kershaw as the featured player. In Chicago the play will be called "The Immoral Woman." Gail Kane, Kenneth Hill and Felix Krembs will also be in the cast.

"Happy-Go-Lucky" will call its eighteenth week at the Playhouse its last and will go away from here at the end of next week.

"Mecca" Declared Improper

Forty chorus girls appeared as witnesses when the management of "Mecca," now at the Auditorium in Chicago, began its defense before Corporation Counsel James W. Breen of the "big" scene of the production, the propriety of which has been questioned. The complainants were represented at the hearing by Arthur Burrage Farwell, of the Chicago Law and Order League; Mrs. James J. Barr, of the Woman's Church Federation; Robert McMurdy, attorney for the Law and Order League, and R. L. Schiller, of the Illinois Vigilance Association. "Mecca" was represented by John Dillon, manager of the company, and the forty girls. Mr. Breen took the case under advisement. He said he would see the show and decide next week.

Thurston for Chicago

On Sunday evening, March 20th, following the engagement of Fanchon and Marco, the Olympic Theatre, Chicago, will house one of the Loop's favorite entertainers—Thurston the Magician, who comes for a limited engagement.

Seventh Academy Matinee

The seventh matinee of the season to be given by the American Academy of Dramatic Arts will take place in the Lyceum Theatre, Friday, March 4, when Oscar Wilde's four-act comedy, "An Ideal Husband," will be presented.

Breaks Shaw Record

"Heartbreak House," which closed at the Garrick Saturday night, had the record run for a Bernard Shaw play in New York, having been presented by the Theatre Guild on November 10. Its closest rival is "Fanny's First Play."

To Do Ervine Plays

Whitford Kane, now playing in "The Cradle Song," at matinee performances at the Times Square Theatre, will soon produce a series of one-act plays by St. John Ervine, which Mr. Kane has just received from the author.

Sunday Burlesque in Cleveland

Drew and Campbell's Star Theatre in Cleveland, a burlesque house, was open last Sunday for the first time in its history. The show put on on Sunday was practically the same as was presented all week. Representatives of the Ministerial Associations were guests at the performance. They found nothing to object to, and now burlesque will be a regular feature of Cleveland's Sunday entertainments.

Old Theatre Closed

The historic Lyric, the oldest theatre in Buffalo, saw its last performance on Feb. 13. It will be torn down to make way for the new Lafayette Square Theatre and ten story office building. The Lyric has had a long and colorful history, melodrama, movies and vaudeville have had a part in it as well as the cream of the "legits" under the Shubert management. The house was built about forty years ago and opened as the Grand Opera house.

New Policy

Mrs. E. T. C. Miller, prominent in social and club circles of Cleveland, has taken over the Prospect Theatre, and will inaugurate a new policy beginning next week. Mrs. Miller plans to present high-class plays of the intellectual type, such as are shown now by the Theatre Guild of New York. This has never been tried in Cleveland before.

Ella Shields Signs Contract

Ella Shields has entered an agreement to star in legitimate productions in this country for five years, beginning in 1922. Her mediums will be musical plays of the intimate type. She will return to England March 22 and will take several scripts for consideration.

Play for Elsa Ryan

Elsa Ryan, now playing vaudeville, will be seen in the Spring in a new play being written for her by John Neilson, of Washington, D. C. She will be starred in the production.

Equities—IV



FRANCIS WILSON

President-Emeritus of the A. E. A., now playing in a revival of "Erminie"

Winter Garden Anniversary

The Winter Garden will celebrate its tenth anniversary March 20 with a reunion of many of the stars who have appeared there under the Shubert management since the house opened in 1911 with a double bill composed of "Bow Sing" and "La Belle Paree."

Among those invited to the reunion are Al Jolson, Willie and Eugene Howard, Nora Bayes, Jobyna Howland, Harry Fox, Anna Wheaton, Ina Claire, Louise Dresser, Ernest Glendinning, Grace La Rue, Doyle and Dixon, Fanny Brice, Jose Collins, Ralph Herz, Bernard Granville, June Elvidge, Marilyn Miller, Tom Lewis, McIntyre and Heath, Irene Franklin and Frank Fay.

Brooks Gets Library

The Brooks Theatrical Costumers of this city, have secured through the executors of the Estate of Henry J. Heinz of Pittsburgh, the greater portion of his famous costume library. This collection comprises several hundred volumes with thousands of illustrations of historical, character and general theatrical attire, as worn in every part of the world dating back to the scriptures.

Georgette Cohan Marries

Georgette Cohan, daughter of George M. Cohan and his first wife Ethel Levey, was married to J. William Souther, at Palm Beach, Feb. 23. After the marriage the couple went to a party on Jesse Livermore's yacht and announced their marriage. It was said they had intended to announce their engagement only at the yacht party, but were married instead.

Mabel Withee in Recital

Mabel Withee, prima donna soprano of "The Rose Girl," at the Ambassador Theatre, will give a recital at Aeolian Hall during the last week in March. Dr. Anselm Goetzl, composer of "The Rose Girl," will accompany Miss Withee at the piano and will also direct an instrumental quintette composed of members of "The Rose Girl" company.

ACTORS' EQUITY

Members of the A. E. A. are urged to attend the meeting of the Association of the Actors' Equity.



The polling for "Equity Shop" was closed Monday, Feb. 28th, at 6 p. m., and it may take the tellers several days to complete their task of counting the votes. The result will be announced Sunday, March 6th, at the meeting in the Hotel Astor, scheduled at 2 p. m. All members in New York should, if possible, attend. Besides the result of the voting, many important matters in connection with A. E. A. activities will be considered. Admission will be only on presentation of paid-up card or of the money for dues to May 1st, an official receipt for which will be given by the cashier in attendance.

We have received the following from Deputy Forrest Robinson of the "Transplanting Jean" Company, which pays a fine tribute to an actor-manager, Mr. Arthur Byron. "We close our season here at the Broad Street Theatre on March 5th, having had twenty-five weeks' work and received sixteen extra performances pay, making twenty-seven weeks' pay. The entire company agree on the perfect enjoyment of the entire engagement under an Actor-manager who is better than an Ace."

The Touring Manager's Association pay their respects to "Equity Shop" in a recent attack, which characterizes it as "un-American." We do not consider it "un-American" to see that conditions under which our people are employed are lived up to and that they are not stranded thousands of miles from home without a penny in their pockets. Equity stands for Democracy, which means government by a majority.

A member who has entered vaudeville has written us asking if we still have jurisdiction over him and if he can continue to employ the advantage of Equity membership in his new field. This is a very important point which should be thoroughly understood by our people. Equity members entering vaudeville come under the jurisdiction of the American Artists' Federation. We have an arrangement whereby Equity members automatically become members of the A. A. F. on signing for their engagements. When they leave vaudeville and enter the legitimate again they automatically leave the A. A. F. jurisdiction and reenter ours. Thus they are protected every instant. The same holds good with A. A. F. members who enter the legitimate. They at once come under Equity's jurisdiction and protection, which cease only on their return to vaudeville.

The presentation this year of our All-Star Annual Performance will take place at the Metropolitan Opera House on May 1st. The high standard of these performances is, of course, familiar to everyone. Our audience consists of the cream of the Metropolitan theatre-goers and our program for that event offers the finest field as an advertising medium. This year it will be a de luxe edition.

FRANK GILMORE,
Executive Secretary.

Is That So!

J HAROLD MURRAY has introduced into "The Midnight Rounders of 1921" a new number, *Beautiful Girls are Like Opium*.

William Faversham has been asked by the authorities of the Hall of Fame to unveil a bust of Mark Twain and to take a prominent part in the exercises connected with the installing of the bust of the American humorist.

Charles Purcell has returned to the cast of "The Rose Girl."

Paul Dickey, co-author of "The Broken Wing" and former Lieutenant of the First Marine Aviation Force, has returned from his flying trip, which covered over 2,000 miles.

Edna Spence has replaced Eleanor Dawn as the swimming teacher in "Ladies' Night."

Florence Reed has received a liberal contribution from George Arliss for the Stage Stars' Fund for boys who need a helping hand.

Harold Levey, composer of "Lady Billy," delivered the first of a series of lectures on "Modern Music" Friday afternoon at the Waldorf for the Chaminade Club.

Lucy Huffaker has accepted the position of press representative for the Theatre Guild, succeeding Cornelia Lathrop, who has resigned on account of illness.

The Rath Brothers, acrobats, are now appearing as a feature of "Midnight Rounders of 1921" on the Century Promenade.

Desiree Lubovska, American danseuse and founder of the movement for a national American ballet, gave an inaugural demonstration Friday night at the Town Hall.

Charles Ellis will play the role of

Columbine's husband in "And He Never Knew," the one-act play preceding "The Emperor Jones" at the Princess Theatre.

Max Marcin has made John Wray, formerly associated with Robert Mantell, general stage director of his productions.

Grace La Rue and her gowns in "Dear Me" were featured at the Ritz-Carlton in the fashion fete for the benefit of the Reconstruction Hospital.

Gladys Montgomery has joined "The Midnight Rounders of 1921."

Phyllis Rankin has been engaged by John Golden for a mother role in "Happy New Year."

Clare Kummer has engaged Mrs. Alice Chapin for a role in "Rollo's Wild Oat."

Annette Bade, who has been ill, has returned to "The Nine o'Clock Revue."

William Archer, author of "The Green Goddess," sailed for England Saturday on board the Celtic.

By Lester Rose

N. Boila has produced a new oriental dancing novelty entitled "In Orient and Pierot Land," featuring Mlle. Twynette. The cast includes N. Boila, Margaret Evans, R. Kuhn and Mlle. Twynette.

Ciccolini, the opera star, who has been appearing in this country in vaudeville, sails for Europe in a few months. He will appear in several operas in London and Paris while abroad.

Sissle and Blake and Miller and Lyle, well known colored artists, are producing their own musical production, including a cast of forty. The book is being written by Miller and

Lyle, and music by Sissle and Blake. The show opens this week out of town.

Gordon and Ford sail for London in a few weeks. This will be their first appearance on the other side.

Lottie Freeman, retired professional, and wife of Vic Jerome, stage-door man of the Orpheum Theatre, Brooklyn, died suddenly Feb. 18th.

The Four Ortons, now touring the B. F. Keith Circuit, sailed for Europe this summer.

Bennett and Lee opened on the Delmar Circuit this week, at the Olympic Theatre, Newport News, Va.

"D.D.H.?" the original humorist, who has startled New Yorkers with his original idea of publicity, is appearing this week at B. F. Keith's Palace Theatre. He was booked to appear at that house week of March 7th. "D.D.H.?" will shortly sail for Europe, booked through the office of H. B. Marinelli.

Una Clayton has again revived her sketch "Collusion," in which she appeared in vaudeville four years ago. The cast includes Elinore Hicks, formerly with Sam Mann in "The Question," and Herbert Griffin, who in private life is the husband of Miss Clayton.

Miss Juliet, who impersonates Eva Tanguay singing *I Don't Care*, appeared in the same bill last week with Miss Tanguay. During one of Juliet's performances Miss Tanguay for the first time watched herself being imitated singing her famous song hit. Miss Tanguay remarked after the performance that Miss Juliet's impersonation of her was the best that she had ever witnessed.

Gilpin Accepts

The Drama League has announced that Charles Gilpin has formally accepted the invitation of the league to attend its annual dinner on next Sunday. A week ago when the ballots were counted it was announced that Gilpin was one of the ten honor guests elected. He afterward said he was undecided as to whether he would sit at the table with the honor guests.

Healy's Roof Opens

The opening of the new Golden Glades Roof at Broadway and Sixty-sixth street, atop the Thomas Healy restaurant, took place Friday night. Several hundred widely known persons were conspicuous in the gathering that thronged this beautiful resort. A. Baldwin Sloane conducted his organization of talented soloists, who proved to be a revelation in their unique interpretations of dance melodies.

Caruso Going Abroad

Enrico Caruso probably will sail for Europe about the end of March should his condition continue to improve at its present rate. Dr. Murray, who is attending the tenor, announced at the Hotel Vanderbilt. The fact that his larynx has not been injured leads the physician to believe, from a medical viewpoint, that Mr. Caruso will be able to sing as well as ever.

"Passion Flower" Again

Following the present engagement in Boston and other New England cities, "The Passion Flower," with Nance O'Neil will return to New York for a limited engagement on Broadway. The theatre has not yet been announced.



Dorothy Gish, Paramount's bewitching little ingenue star, looks thoroughly capable of taking care of herself in the picture above—



—but in this picture, she is just a demure maid of the sort that used to flourish in the days of long ago

In the Song Shops

By Johnny O'Connor

Jean Schwartz Batting Strong in Song Writers' League—Stasny's New Ones—Chicago Has New Publishing Office



MARY E. BELL

Who combines with her work as an exceptional impersonator of the Negro of the Old South, the additional talent of being a writer of many song successes. Among her best numbers are "Dolly," of which she wrote both words and music, "The World Is in Great Trouble," and "A Virginia Lad Over There," both with music by Leo Friedman; "He's the One Who Cares the Most," with music by Edward Herschberg, (published by Chas. E. Hochberg); and "Jenny Wren," with music by Ethwell Hanson. Mrs. Bell's work has received enthusiastic endorsement from Mark Twain, William Dean Howells, Thomas Nelson Page, Ellen Glasgow, Mary Johnston, and many other prominent people.

WITH Babe Ruth and various other home-run hitters leaving for the south, where they will prepare for the coming season, we are reminded of another dispenser of hits, who without doubt is the home-run king of the Composers' League. The party referred to is none other than Jean Schwartz, the fence-breaker of Songland, who in the past few years has slammed out a record-breaking number of hits which serves to establish him as the hardest hitting composer of recent years. Jean, who swings a hefty pen, has been the chief factor in the success of the Passing Shows of 1918-19-20-21, his crashing hits bringing the pennant to the Shubert Club and incidentally creating new box office records. His timely hits were also responsible for the splendid showing made by "Hello Alexander," "Midnight Rounders" and the present Century Roof show.

To Say Nothing

of the singles and doubles which he has contributed to vaudeville, etc.

He has just fattened his batting average with another home-run entitled *Wabash*, which according to Leo Feist is the biggest hit of Jean's career. Eddie Cantor thinks so, too, which accounts for his introducing the number to theatre patrons throughout the country.

County Kerry Mary, younger sister of Kitty Kelly, is making her debut under the watchful eye of Papa Stasny, who is very optimistic regarding the young lady's future. If Mary possesses the charms and beauty of her elder sister she should become a prime favorite with the song loving public. *Somebody Knows* and *Somebody Cares* is another member of the Stasny family, which Blossom Seeley is introducing to her friends throughout the middle west and the baby of the household, *You May Be My Used to Be But You're No Use to Me Now* has been kidnapped by Dolly Kay, who refuses to part with the youngster.

"I'm Going to Do It If I Like It," said Ruth Royce to Irving Berlin, and true to her word Ruth did it.

Much to the Delight

of all who heard her, and from appearances she will continue to do it for some time to come. Then along came Grant Clark.

"Meet my little friend Rosie," said Grant. Berlin liked Rosie and introduced her to the public, who immediately became infatuated with the young lady, so now Rosie is idolized by the entire country.

Anna Wheaton, of the Ziegfeld Roof, dropped into the office. "Hello, Anna. How's trix?" said Irving. "Not so good," replied Anna. "I'm

Best Selling Sheet Music

FOX TROTS—My Mammy, Berlin; Rosie Make It Rosie for Me, Berlin.

WALTZES—Over the Hill, Shapiro - Bernstein; Rose, Remick.

sick of the bright lights and wish I was back home."

"I'll give you a cure if you'll tell your audience about it" said Irving.

That night Anna sang *The Home Again Blues*. The reception accorded her was so great that Anna decided that New York wasn't so bad after all and that Irving Berlin was a pretty good doctor.

Clare Kummer, who has long since arrived, has placed two new numbers with the Edward Marks Music Co., namely *Golden Love* and *See How It Sparkles*. Both numbers are being sung by Sallie Fisher in Miss Kummer's production "Chinese Love" and are meeting with big success.

Here is an interesting explanation of the success attained during the last

Best Selling Music Rolls

AEOLIAN—Fox Trot, Bright Eyes (4207); Waltz, Isle of Paradise (4239).

O R S—Fox Trot, Margie (1281); Waltz, That Old Irish Mother of Mine (1143).

REPUBLIC—Fox Trot, Happiness (60023); Waltz, When the Autumn Leaves Begin to Fall (59728).

few months by Jack Mills, Inc. Irving Mills, vice-president of the concern and brother of Jack Mills, after much experimenting and careful study has discovered a certain formula by which a song possessing certain qualifications

Can Be Converted

into a national hit. It is claimed that *Cuban Moon*, *Sweet Mamma* and *Marie* were made into song successes by this method. Mr. Mills is carefully guarding details of his discovery, but it is understood that "hunches" play a prominent role in his plans.

Wilbur Sweatman, whose tantalizing jazz simply won't let your feet behave, promises to introduce a brand new idea to the dance loving public, the nature of which he refuses to divulge. At the present time Wilbur is dividing his time between vaudeville dates, penny ante and considering offers to make records for the mechanicals. If he falls for the mechanical stuff we can see many beautiful rugs being destroyed to the wild strains of a victrola.

The Chicago Song Publishers' Row, which has removed to State street in recent months, has an addition. Sam Rice

Recently Opened

a new publishing office in the Loop End building, directly across from the State-Lake Theatre and has his

shingle out with many others in that vicinity. Bobby Sanderson, professional manager, announces that the opening catalogue will contain *The Land of Broken Dreams*, *Pretty Polly* and *There's Nothing Left to Love*. Other songs will be added to the list from time to time. Harrison Clifford and Charles Reynolds, two young men from the Pacific Coast, are the writers now being exploited.

Is That So?

Pat Conway and his celebrated band, who are filling an engagement at Eckel's Theatre, Syracuse, are also under the Marks banner and are featuring *Love In Lilac Time*. Pat is stuck on the number and if he likes it it must be good.

J. J. Bregman formerly of the Enterprise Music Co., is now affiliated with the Maurice Richmond Co., and will be pleased to greet his friends at his new quarters.

Fred K. Huffer, one of the best known music arrangers in this country, has joined the staff of the Riviera Music Company of Chicago, and is at the head of the Band and Orchestration Department, succeeding Sig. Lombardi. Mr. Huffer has been associated in the capacity of arranger for Irving Berlin, Inc., McKinley Music Company and Watterson, Berlin & Snyder and arranged the entire score for the musical productions at the Chicago Winter Garden, "Springtime" and "King Autumn."

Best Selling Records

COLUMBIA—Fox Trot, Timbuctoo (A-3352), Paul Blease Trio; Waltz, Baby Dreams (A-6177).

EDISON—Fox Trot, Darling (50715), Della Robbia Orchestra; Waltz, Honey Dew Waltz (50709).

PATHE—Fox Trots, All for You (20495), Casino Dance Orchestra; Marie (20398), Green Bros. Band.

VICTOR—Fox Trot, Broadway Rose (18722), Dixieland Jazz Band; Waltz, Honeydew (18719), Joa. C. Smith Orchestra.

Missin Mammies Kissin, written by that live wire Lew Pollack, published by Waterson, Berlin and Snyder, gives great promise of becoming a sensational hit. Lew says it is about the best he has turned out and Lew ought to know.

Frances Carroll is one of the bright spots in the Broadway Music Company. Always smiling, always obliging and ever ready to put herself out in order to do favors for others, Frances is by far the big favorite of the Broadway firm.

SAMOYA

SPANISH AERIAL SENSATION. "Over the Heads of an Audience"

WEEK MARCH 7th—KEITH'S, COLUMBUS, O.

WEEK MARCH 14th—KEITH'S, DAYTON, O.

Direction, JACK LEWIS

Page Johnny O'Connor!

JUST why the editorial chiefs insist on clouding up my page with the happenings of five years ago and twenty years ago is a problem to me.

Personally I think the "junk" they "cull" from back issues of our illustrious *MIRROR* ancient the happenings of bygone days is about as interesting as the suburban supplement of the New York City telephone book. But of course our innocent readers must be satisfied on their reading matter, but if our editorial chiefs must enlighten them on the happenings of yesteryear, why not do it in bulk and give them some genuine reading matter.

For instance why not look over the

History of Vaudeville

and pick out some of the teams that have taken their last exit from the stage and see how many of our innocent readers can remember them.

A few days ago I stumbled into a drug store and in the "back room" met a pair of "old timers" who were "gabbing" about the old variety days. They were betting rounds of sarsaparilla to see which could name the greatest number of acts that were popular in the days of twenty years ago. It reminded me of my page and after the second round of drinks (I was not drinking sarsaparilla, so I ordered Moxie) I was appointed referee.

One of the debaters asked the other to name all the single women who were popular twenty years ago. His opponent started by calling off the names of *Daisy Norwood*, *Anna Boyd*, *Queenie Vassar*, *Julia Mackie* and *Kitty O'Neill*. The chief spokesman countered by naming *Maggie Cline*, *Belle Emerson*, *Lillian Russell*, *Carrie Tufine*, *Lottie Gilson* and *Imogene Comar*.

The first "egg" paid for the initial round.

It looked as though the list of "single" women had gone "democratic" so the combatants

Decided to Bet

on popular "sister" acts who were active a score of years back. The first "mug" started off like one of our dear Mayor Hylan's snow tractors in a mid-summer "blizzard," but the door opened and the breeze blew in another old timer who said all the "sister acts" of twenty years ago had to take a back seat when contrasted with *O'Neill* and *Sutherland*, and the "birds" whose arguing carcass was on the lower rope received a new lease on their argumentative life. The newcomer decided to gamble on the next round of "sas" and he offered to name three "blue ribbons" and won.

He decided on "teams" for his selection and instead of naming three he reeled off about thirty-three. The "sas" came fast and pretty when they began reeling off the names of teams for through the smoke screen we gleamed the names of *Lawlor* and *Thornton*, *John* and *Betha Gleason*,

Wilson and *Cronin*, *Scanlon* and *Cronin*, *Fields* and *Hanson*, *Jack* and *Rosa Burke*, *Dailey* and *Devere*, *Charles* and *Lillie Welch*, *Roger* and *Belle Dolan* and *Hines* and *Remington*.

It looked as though the variety bills of twenty years ago were

Composed Solely

of teams for we heard registered hundreds of names.

The "sas" was getting the best of my "old time" boys so instead of "seeing" double acts they multiplied their thoughts of twenty years ago into trios and quartets.

Among the trios mentioned we heard of the *Three Hahlons*, *Three Shrodes*, *Three Siegrists*, *Three Lamartines*, *Three Albions*, *Three Carons*, *Three Cannibal Brothers*, *Three O'Brien Brothers*, *Three Judges*, *Three Nelson Sisters*, *Three Keatons* and a trio that will always stand out in the annals of vaudeville history as the greatest of their kind to ever face the footlights, *The Three Lorellas*.

The quartets were banged around the "sas" route for a few minutes and of

The List Reeled Off

we heard of the *Four Cohans*, *Four Emeralds*, *Four Shamrocks*, *Olympic Quartet*, *Manhattan Quartet*, *Bison City Four*, *Gotham City Four*, the *Four Emperors of Music*, *Clipper Quartet*, *Big Four*, *Little Four*, *Four Aces*, *American Four*, *Four Planets*, *Four Comets*, *Horseshoe Four* and the *Empire City Quartet*.

The old pencil was wearing down to a fine point when the mob reached the "single" men who graced the stage of twenty years ago and vaudeville history was unearthed sufficiently long to record the names of *Foyette Welch*, *Billy Arlington*, *Gus Hill*, *Jim Harrigan*, *Pete Dailey*, *Tom Gillen*, *Jim Thornton*, *J. W. Kelly*, *John T. Kelly*, *Esra Kendall*, *Charlie Case*, *Stuart Barnes* and that greatest of all "single" men, *George Fuller Golden*.

20 YEARS AGO TODAY 5 YEARS AGO TODAY

The *Four Cohans* and *Ethel Levey* Make their Metropolitan Debut in the Legitimate in "The Governor's Son" by *George M. Cohan* at the Savoy.

"The Lash of the Whip" Is Produced at the Lyceum with Cast Including *E. M. Holland*, *Fritz Williams*, *Katherine Florence*, *Maggie Holloway*, *Fisher* and *Roy Atwell*.

"The Master-at-Arms" Is Produced at the American with *Ralph Stuart*, *Hardy Kirkland*, *Meniffee Johnstone*, *Alphonz Ethier*, *Thomas J. Keogh*, *Jane Kennark* and *Julia Blanc* in Cast.

David Belasco Sued on Charge that "Marie-Odile" Is Plagiarism of "The Cradle Song."

"Robinson Crusoe, Jr." Is Produced at the Winter Garden with *Al Johnson* as Star.

Rose Melville Makes Screen Debut as "Sis Hopkins" in "A Leap Year Wooing" for *Kalem*. *Fannie Ward* in "Tennessee's Pardner" Is Released by *Paramount*.

"Pom-Pom" Is Produced at the Cohan with *Mitzi*, *Tom McNaughton*, *Edith Day*, *Carl Gantvoort*, *Signe Patterson* and *Frank Hale* in Cast.

KATHARINE WITCHIE

The talented danseuse of the team of *Riggs and Witchie*, who are appearing at the *Palace Theater* this week

The old boys were getting warmed up to the subject and the anecdotes of twenty years ago flew thick and fast. The "sas" dispenser was getting wobbly. He wanted to close up the drug store, but he

Became Warmed Up

on the subject and like a good sport he entered the contest. He dug up a few old programs and reeled off the names of *Delehanty* and *Hengler*, *Post* and *Flannery*, *Smith* and *Ellis*, *Smith* and *Fuller*, *Kelly* and *Ashby*, *Gilbert* and *Goldie*, *Goldon* and *Quigg*, *Quigley Brothers*, *Petrie* and *Elise* and *Petrie* and *Fish*.

It looked as though everything in the line of names had been exhausted. Finally a last round of "sas" was wagered on an all-star list of acts that held sway twenty years back. Everyone present agreed on the list. The best sketch of that

day was awarded to *O'Brien* and *Redding*. The prime monologists brought out the names of *Esra Kendall* and *George Fuller Golden*. The "sister" act prize was awarded to the *French Twin Sisters* and *O'Neill* and *Sutherland*. The "single" women contest narrowed down to *Maggie Cline* and *Lottie Gilson*. The *Martelle Brothers* drew the blue ribbon as the best posturing act. The "family" credit went to the *Cohans*. When it came to the trio class, *Bryant*, *Forrest* and *Moulton* was unanimously declared the winner. The *Clipper Quartet* topped all the others in their line and for aerial acts the credit was handed to the *Silbon Family* and the *Flying Jordans*. For the novelty honors everyone voted on the *Three Lorellas*.

The drug store closed up as

The Language Tossers

staggered into the air they bumped into another old timer. When he was apprised of the argument he mumbled something about everyone's ignorance and asked if they ever remembered such acts as *Wills* and *Halpin*, *Wills* and *Loretta*, *Basco* and *Roberts*, *McCaill* and *Daniels*, *Montgomery* and *Stone*, *McPhar* and *Hill*, *Dalloway* and *Montross*, *Block* and *Fox*, *Mason* and *Zasell*.

We left them arguing and when last seen they were all headed for an "all night" drug store trying to think up a few more names to spill on the record of twenty years ago. As we rounded the corner we faintly heard the names of *Stinson* and *Merton*, *Dolan* and *Lenharr*, *Chas.* and *Bill Jerome*, *Leroy* and *Clayton*, *Cressy* and *Dayne* and the first team to ever offer a serious sketch in vaudeville *Hugh Stanton* and *Francesco Redding*.

The New Plays

"ROMANCE"

Doris Keane Returns in Famous Success

Play in three acts, prologue and epilogue by Edward Sheldon. Gowns by Reville & Rossiter, Elizabeth Phelps Stokes and Henri Bendel. Revived by Les Shubert at the Playhouse, February 28. Bishop Armstrong..... Basil Sydney Harry..... Reginald Sheffield Suzzette..... Marian Swayze Thomas Armstrong..... Basil Sydney Cornelius Van Tuyl..... A. E. Anson Susan Van Tuyl..... Miriam Elliott Miss Armstrong..... Isabelle West Signora Vanucci..... Florence Short M. Baptiste..... Harold Gwynn Francis..... Gustave Rolland Frank Burroughs..... Charles Romano David Norman..... Bertram Hansner Mrs. Margherita Cavallini..... Doris Keane

"Romance" again.

Or should I say Doris Keane again?

Doris Keane's "Romance," perhaps.

I can't imagine one without the other. There's tragedy there. Tragedy because so great an artist must go on a la Jefferson and Bacon and Warfield in the one-play fashion. Here's a performance which I have called soul-satisfying. There's a technique in it but what's technique as against beauty and feeling? And when there's all of these as in Doris Keane? I suppose we shall now be told everywhere that she has returned a more "mellow" artiste. That her art has ripened and all that. Well it's all true but it's all so unsatisfying. She is one of the few great artists of her time. There's enough of range in this performance to justify us in so broad an assertion.

"Romance" Revived—"Mr. Pim" at the Garrick—"Dulcy" in Chicago—Special Matinee Productions

The play is, of course, sheerly of the theatre.

It is built.

But built well.

And it wears well.

The cast is made up of several of the originals and some new ones. Basil Sydney is the new clergyman. A finished performance. And not over-English. A. E. Anson is the "Van Tuyl." Florence Short is "Vanucci" and Gustave Rolland the Brevoort waiter.

S. JAY KAUFMAN.

"DULCY"

Chicago Greets Comedy with Open Arms

Comedy in three acts by George S. Kaufman and Marc Connelly. Staged by Howard Lindsay. Gowns by Bergdorf & Goodman. Hats by Arnold. Produced by George C. Tyler and H. H. Fraser at the Cort Theatre, Chicago, February 20.

William Parker..... Gregory Kelly Henry..... Harry Lillford Gordon Smith..... John Westley Tom Sterrett..... Elliott Nugent Dulcinea..... Lynn Fontanne Schuyler Van Dyck..... Gilbert Douglas C. Roger Forbes..... Wallis Clark Mrs. Forbes..... Constance Feltner Angela Forbes..... Norma Lee Vincent Leach..... Howard Lindsay Blair Patterson..... George Alison

"Dulcy" has scored an instant hit. It is one of the wittiest and brightest

satires of the season and is destined for success.

It was a happy thought of the producers to cast Lynn Fontanne in the principal role. No more delightful bit of work has been witnessed in a long, long time.

Gregory Kelly, who has been seen many times in Chicago, is cast as the sophisticated brother of Dulcy. His work is one of the joys of the comedy. John Westley, is Gordon Smith, Dulcy's husband. One's sympathies are with him throughout the evening.

One of the outstanding bits of the piece was by Howard Lindsay, who has the role of Vincent Leach.

Dulcy is the hostess at a house party and her husband, in financial difficulties, invites a rival business man to his home to complete a merger of their interests. Dulcy fills the house with company and as rapidly as the guests arrive she enmeshes her husband in new difficulties.

Willie, Dulcy's brother, helps the scenerist elope with the jeweler's daughter, but enroute to the minister's, asks the writer of photoplays to get down and examine the tail light of the machine and drives off without him. Willie marries the girl himself and saves the day.

J. RAY MURRAY.

KUMMER PLAYS

Four One Act Plays at the Punch and Judy

Plays and music by Clare Kummer. Staged by W. L. Gilmora. Produced by Clare Kummer at the Punch and Judy Theatre, February 28.

"BRIDGES"

Penfield Parker, Jr..... Sidney Blackmer Wallis Breen..... Roland Hogue Enid Birdsall..... Ruth Gilmore

"THE CHOIR REHEARSAL"

William..... John Ryan Emeralds Tucker..... Sallie Fisher Rev. Alan Wylie..... Stanley Howlett Abigail..... Mary Ellison Amos..... James Lounsbury Enoch..... Walter Coupe

"THE ROBBERY"

Fielding..... George Blvin Edie Upton..... Ruth Gilmore Robert Hamilton..... Sidney Blackmer John Upton..... J. M. Kerrigan Margaret Upton..... Mrs. Alice Chapin

"CHINESE LOVE"

Mo Yen..... J. M. Kerrigan Ah Mee..... Mary Ellison Chan Feh..... Sallie Fisher Ming Too..... Uarda Burnett Wing So..... Stanley Howlett Hing Hi..... James Lounsbury

Clare Kummer has a style which has become known as the Kummer style. When she remains in that style she is delightful. When she leaves it she is just so-so. And that style is not so simply described. It is a comment on what takes place in her story. It is a sort of underlining. A sort of viewpoint. The plot goes along, but doesn't matter. The Kummer viewpoint does.

At the Punch and Judy she is presenting "Rollo's Wild Out" as the evening bill. For matinees she is presenting four of her one-act plays.

(Continued on page 427)

BROADWAY TIME TABLE—Week of Mar. 7th

Play	Principal Players	What It Is	Opened	Theater	Location	Time	Est. Week's Sale
Alibi	Alice Delany	Oriental extravaganza	Nov. 8	Central	Way & 47th	8:30—W. & S. 2:30	\$13,700
The Bad Man	Holbrook Bliss	Comedy of Mexican outlaws	Aug. 30	Comedy	West 41st	8:30—Th. & S. 2:30	Capacity
The Rat	Edie Fisher, Max Voken, Harrison Hunter	Thrilling mystery melodrama	Aug. 23	Morocco	West 45th	8:30—W. & S. 2:30	Capacity
Blue Eyes	Law Fields, Molly King, Delyle Alda	Ordinary musical comedy	Feb. 31	Casino	Way & 39th	8:30—W. & S. 2:30	\$16,900
The Broken Wing	Inez Plummer, Alphonse Ethier	Comedy drama of Mexican life	Nov. 29	48th Street	West 48th	8:30—W. & S. 2:30	\$11,000
The Champion	Grant Mitchell	Comedy of pugilist	Jan. 3	Longacre	West 48th	8:30—W. & S. 2:30	\$13,900
The Choir Rehearsal	Sally Fisher, Sidney Blackmer	Reviewed in this issue	Feb. 28	Punch & Judy	West 49th	2:30—M., T., W. & Th.	
Cornered	Madge Kennedy	Crack melodrama	Dec. 8	Astor	Way 45th	8:30—W. & S. 2:30	\$13,000
The Cradle Song	Augustin Duncan	Reviewed in this issue	Feb. 28	Times Square	West 43d	2:30—M., T., W. & F.	
Dear Me	Hale Hamilton, Grace LaRue	Sentimental Comedy	Jan. 17	Republic	West 42d	8:30—W. & S. 2:30	\$10,800
Debut	Lenal Atwill	Pastoral play of actor's life	Dec. 23	Belasco	West 44th	8:15—Th. & S. 2:15	Capacity
Difficult	Mary Blair	Supers O'Neill Play	Jan. 31	Princess	West 39th	2:30—M. & Th.	
The Emperor Jones	Charles L. Gilpin	Study of fate	Dec. 27	Princess	West 39th	8:45—W. & S. 2:30	\$5,500
Enter Madame	Gilda Vandi, Norma Trevor	Comedy of opera star	Aug. 16	Fulton	West 46th	8:30—W. & S. 2:30	Capacity
Evil of the Hills	Margaret Wyckoff	Islandic tragedy	Feb. 1	Greenwich V.	Sheridan Sq.	8:30—W. & S. 2:30	\$5,300
The First Year	Frank Craven	Comedy of small town life	Oct. 20	Little	West 44th	8:30—W. & S. 2:30	Capacity
The Gold Diggers	Ina Claire, Bruce McRae	Comedy of chorus girls	Sept. 30 '19	Lysium	West 45th	8:30—Th. & S. 2:30	Capacity
Good Times	Marceline, Belle Story	Big spectacle	Aug. 9	Hippodrome	6th & 43d	8:15—Daily 2:15	\$64,000
The Green Goddess	George Arliss	Thrilling melodrama	Jan. 18	Booth	West 45th	8:30—W. & S. 2:30	Capacity
Her Family Tree	Nora Bayes	Average musical comedy	Dec. 27	Shubert	West 44th	8:15—W. & S. 2:15	\$13,800
Irene	Adeline, Fatti Harrold	Above-average musical comedy	Nov. 18 '19	Vanderbilt	West 48th	8:30—W. & S. 2:30	Capacity
Ladies' Night	John Cumberland, Charles Ruggles	Turkish bath farce	Aug. 9	Eltinge	West 43d	8:45—W. & S. 2:30	Capacity
Lady Billy	Mital	Conventional musical comedy	Dec. 14	Liberty	West 43d	8:15—W. & S. 2:15	\$15,000
Lightnin'	Frank Baum	Delightful character comedy	Aug. 28 '18	Gaiety	Way & 46th	8:30—W. & S. 2:30	Capacity
Little Old New York	Genevieve Tobin, Ernest Glendinning	Comedy of early New York	Sept. 8	Plymouth	West 45th	8:30—Th. & S. 2:30	\$12,300
Madeth	Lonel Barrymore, Julia Arthur	Shakespearean revival	Feb. 17	Apollo	West 43d	8:30—W. & S. 2:30	\$10,000
Mary Rose	Jack McGowan, Janet Velie	Brisk and tuneful musical pie	Oct. 18	Kaleidoscope	Way & 38th	8:30—W. & S. 2:30	Capacity
Mezzot Man in World	Ruth Chatterton	Erle's farce	Dec. 23	Empire	Way & 40th	8:15—W. & S. 2:15	\$11,600
The Mirage	Otto Kruger, Marion Oakley	Comedy of a fugitive	Oct. 12	Hudson	West 44th	8:30—W. & S. 2:30	Capacity
Miss Lulu Bett	Florence Reed	Play of the princess path	Sept. 20	Times Sq.	West 42nd	8:30—Th. & S. 2:30	\$12,000
Mr. Pin Ponce By	Carol McComas	Some girl's novel staged	Dec. 27	Belmont	West 46th	8:30—Th. & S. 2:30	\$8,000
Nice People	Laura Hope Crews, Dudley Digges	To be reviewed	Feb. 28	Carrick	West 35th	8:15—Th. & S. 2:15	First week
The New Morality	Francine Larrimore	To be reviewed	Mar. 2	Klaw	West 46th	8:30—W. & S. 2:30	\$21,000
The Night Watch	Grace George	Society drama	Jan. 20	Playhouse	West 46th	2:30—M., T., Th. & F.	\$19,000
Passing Show of 1921	Robt. Warwick, Joanne Egala, M. Arbuckle	Spectacular melodrama	Jan. 29	Century	Can. Pl. W.	8:15—W. & S. 2:15	\$20,000
Peg o' My Heart	Howard Bros., Marie Dressler	Bright and colorful revue	Dec. 30	Winter Garden	Way & 50th	8:00—T., Th. & F. 2:00	\$20,000
The Prince and the Pauper	Laurette Taylor	Review of famous comedy	Feb. 14	Cort	West 49th	8:30—W. & S. 2:30	\$14,000
Rollo's Wild Out	William Faversham	Mark Twain's romantic comedy	Nov. 1	Selwyn	West 43d	8:30—W. & S. 2:30	\$13,000
Romance	Roland Young, Lotus Robb	Whimsy of ambitious youth	Nov. 23	Punch & Judy	West 49th	8:30—F. & S. 2:30	\$14,900
The Rose Girl	Doris Keane	To be reviewed	Nov. 28	Playhouse	West 48th	8:30—W. & S. 2:30	First week
Sally	Lydia Lopkova, Charles Purcell	Conventional musical comedy	Feb. 11	Ambassador	West 49th	8:30—W. & S. 2:30	\$14,500
Samson and Delilah	Marilyn Miller, Leon Errol	Superior musical comedy	Dec. 31	New Amsterdam	West 43d	8:30—W. & S. 2:30	Capacity
The Skin Game	Ben Ami, Pauline Lord	Tragedy of the theatre	Nov. 17	39th St.	West 39th	8:30—W. & S. 2:30	\$9,500
Smooth as Silk	Herbert Lomas, Jane Gray	Drama of class conflict	Oct. 20	Bijou	West 48th	8:30—W. & S. 2:30	\$8,000
The Tavern	Willard Mack	Crack melodrama	Feb. 23	Lexington	Lexington & 51st	8:30—W. & S. 2:30	
Three Live Ghosts	W. H. Powell, James Reenie	Drama of love and hate	Aug. 17	Elliot	West 39th	8:30—W. & S. 2:30	\$12,000
Tip Top	Arnold Daly	Burlesque of melodrama	Sept. 27	Cohan	Way & 43d	8:30—W. & S. 2:30	\$11,600
Tyranny of Love	Chas. McNaughton, Ruby Hallier	Comedy of returned soldiers	Sept. 29	Nora Bayes	West 44th	8:30—W. & S. 2:30	\$8,500
Vanderbilt	Fred Stone	Orchestral musical show	Oct. 5	Globe	Way & 49th	8:30—W. & S. 2:30	
Wake Up, Jonathan	Estelle Winwood, Cyril Knightley	Reviewed in this issue	Mar. 1	Bijou	West 45th	2:30—M., T., Th. & F.	
Welcome Stranger	B. F. Keith Features	Weekly change of bill	Jan. 17	Henry Miller's	Way & 47th	8:00—Daily 2:00	
The White Villa	Mrs. Fiske	Comedy of marriage	Jan. 17	Sam H. Harris	West 43d	8:30—Th. & S. 2:30	\$11,000
The Woman of Bronze	George Sidney, Edmund Ross	Jewish character comedy	Sept. 13	Eltinge	West 43d	8:15—W. & S. 2:15	\$17,000
	Lucile Watson, Edward Ellis	Drama of middle age	Feb. 14	Eltinge	West 43d	2:30—M., T., Th. & F.	
	Margaret Anglin	Emotional domestic drama	Sept. 7	France	West 43d	8:30—W. & S. 2:30	\$11,000

PARAMOUNT PICTURES



DRAMATIC MINNION

DOROTHY DALTON

Star in Paramount pictures, who will next be seen in "The Idol of the North," and is shortly to head the cast of a Cecil B. DeMille special production.

Photo by Melbourne Spurr

At the Big Vaudeville Houses

EVA TANGUAY AT THE PALACE Riggs and Witchie, Tom Wise, and D. D. H. ? Also Score

This week's program at the Palace is "Pro-Tanguayized." We cannot avoid coining words when Tanguay is among us, for she virtually forces us to. She symbolizes everything that means vaudeville progressiveness (insofar as "back-stage" is concerned) and she radiates originality insofar as "front-stage" is concerned. Tanguay is to vaudeville what *Belasco* is to the "legitimate." She creates styles in dress and song and after exhibiting them once she "ash cans" them for something new to create. Her "hobby" is vaudeville surprises. Once the surprise is over it goes to the discard for another surprise. This week at the Palace she is offering something novel in the way of a marvelous drop.

The show opened with *Gautier's* Toy Shop, a pony, dog, etc., act with the ponies doing a "high school" routine that earned favor.

Lucy Bruch followed, a violinist who worked before a black velvet drop, "knickerbockered" a la *Nonette*, *Musette* and others. *Miss Bruch*, slender limbed, but well versed in harmonics, held the musically inclined interested.

In the next position came the mysterious "single" *D. D. H.?* who is reviewed elsewhere. He was followed by the hold-over *Franklyn Charles* and Company, who not only duplicated their last week's returns, but surpassed them. This is one of the best of the current vaudeville introductions.

Tom Wise and Co. in a new act followed *Pressler and Kloies*, the latter a piano and song combination who fared well, principally because of the spot allotted them.

Riggs and Witchie with their artistic routine of dances cornered one of the hits of the matinee Monday performance, their gracefulness in the terpsichorean line compelling spontaneous applause.

Tanguay, the inimitable, followed with the *Chaplin* picture "The Kid" closing the show. O'CONNOR.

RIVERSIDE HAS PLEASING BILL, Bushman and Bayne Are Main Feature

At the Riverside this week *Parker Brothers* replace *Van* and *Emerson* who were originally booked to open the show. They have an exceptionally neat hand-to-hand balancing act.

On number two came *Budini* and *Bernard*, man and woman accordion act. They make a very good appearance and their selections are well chosen and well rendered.

Next came *Jani Adair* and Company in a homely comedy entitled "Any Home." This is an act particularly well suited to *Miss Adair* and it has a lesson that strikes home.

In number four spot came the old favorites, *Whiting* and *Burt*, who made a decided hit with their cycle of songs. Closing the first half was *Bostock's Riding School*, that well known laughing hit.

Tanguay at the Palace—Good Bill at Riverside—George Rosener Pleases at Colonial—Royal Has Van and Corbett —"Bubbles" at Alhambra

After intermission came *Frank Goby* with a decidedly novel ventriloquial offering. Made another hit. Next came the headliners, *Bushman* and *Bayne*, who in their new act "The Poor Rich Man" delighted a large audience as much as they used to on the screen. They were another big hit.

Following them came *Gallagher* and *Rolley* who have one of the best comedy acts of the season. They scored laugh after laugh and made another big hit in this difficult spot.

The *Aerial Valentines* closed the show and held the audience in exceptionally well. O'CONNOR.

FAIR SHOW AT THE COLONIAL George Rosener and David Schooler Are Good

David Schooler and his excellent work at the piano (which, by the way, is over the heads of his audiences and is consequently not fully appreciated) and the Grand Army veteran of *George Rosener* were the high lights of a somewhat mediocre bill at the Colonial.

The *Four Ortons* opened with comedy wire walking. *Noble Sissle* and "Eubie" *Blake* followed with their dramatic novelty in the green spotlight, and several well harmonized songs.

Jack Kennedy and a capable company gave "A Golf Proposal," a comedy which reaches the extremes of farce but was well enough done to be amusing. The young couple, regrettably unnamed on the program, danced together quite gracefully and filled in the weak spots.

Anna Chandler with *Sidney Landfield* at the piano, sang the latest *Michigan* song, *Koolemoff*, *Bold Bad Vampires*, and the novelty *Scandinavia*, which always makes a hit. *Miss Chandler* has a breezy style all her own and has the agreeable ability to appear to be enjoying her work.

George M. Rosener in a series of character studies "The Anthology of an Old Actor" showed his versatility in appearing as a half-witted youth, an awkward boy reciting a graduation poem, and a spry old Grand Army veteran.

Harry Pack and Co. in "Everyman" with *Mabel Percival*, offered a dance and girl revue with many costume changes and several clever solo acrobatic dances.

After intermission *D. D. H.?* in "A Student of Economics" gave a monologue which started slowly but worked up to enormous laughter, and pleased everybody.

The graceful *Marmein Sisters* presented a series of novelty dances. The *Noah's Ark* and the *Bluebird* dances were the best liked. *David Schooler* added a big percent to the act—and in spite of a restless audience, played several classical selections beautifully.

William Demarest, with his funny backward fall, and *Estelle Collette*, with her violin, put over some comedy music that went well.

Howard's Spectacle—a group of trained ponies that rival the Swiss Bellringers—closed the bill.

CONN.

GOOD BILL AT ROYAL Van and Corbett Win Highest Honors

A well balanced bill is being offered to the Royal patrons this week, with *Billy B. Van* and *James J. Corbett* holding the headline spot. *Marlette's Marionettes* gave the show a fast start, leaving the house in a receptive mood for the *Transfield Sisters*, who presented an entertaining musical offering which was generously received, their xylophone selections being the feature of the turn.

Kora, an European eccentric juggler, who handles chairs, tables and other household furniture with the ease of a piano mover, hung up one of the hits of the evening.

Al Raymond, formerly of *Raymond* and *Coverly*, kept them laughing with his funny monologue concerning capital and labor. With his present offering *Al* could handle any spot on the bill and get away to big results.

Gordon and Ford, in "Recital Classique" galloped off to a dandy hand, with *Gordon's* Hebrew comedy scoring heavily. He has a clever partner in *Miss Ford*, who, besides making a fine appearance, possesses a very pleasing voice.

Masters and Kraft, in "On with the Dance," assisted by a capable

company, including *Bobby Dale*, earned the plaudits of the house with their routine of lively stepping. The turn moved with its usual speed, with *Dale* standing out as a dancer of more than ordinary ability, his eccentric number going over to a smashing hand.

Bernici Brothers and company, carrying a pretty set, fiddled and laughed their way into the good graces of everybody. One of the boys is a ringer for *Ben Bernie*, both in actions and appearance, though he may not be aware of the fact, so for that reason we shall not say that he is copying *Ben's* style of attack. *Rose* and *Nightingale* were the two big numbers of the turn.

"Ladies of the Jury," a farcical affair, in which a jury composed of women acquit a man who is being tried for murder so that they may attend a bargain rush, proved rather amusing, especially from the women's point of view. Of the cast the mannish young lady deserved special mention for her good work.

Billy B. Van and *James J. Corbett* found the going smooth and breezed home with the laugh honors of the evening, with *Van*, as usual, proving a riot.

Daley, Mac and *Daley*, a fast roller skating trio, closed the show. GILLESPIE.

ENTERTAINING BILL AT THE ALHAMBRA Queenie Smith on Program with William Kent

William Kent, with *Queenie Smith* and *Robert O'Connor* and *Marjorie Leach*, caused a riot of laughter and applause Monday evening when they presented "Bubbles" to an enthusiastic Harlem audience. Of course we are not a sculptor, or anything, and neither do we model wax figures, but we are perfectly willing to relieve "Jimmie" of his task of guarding all those pretty dolls any time at all. And bet your life we aren't afraid of gladiator ancestors either. We sincerely hope it would not be necessary for us to consume soap soup, but if so, we would down it gladly in anticipation of having the same lovely "Bubble" dream *Jimmie* had.

Did you ever feel like tying yourself up in a couple of knots, or rolling home to dinner rather than taking the crowded subway? Well if you did, spend a couple of evenings at the Alhambra this week and learn how from *Russell and Devitt*.

They are crackerjacks at the game. So also are supple *West Avery* and *Dennie O'Neil* in their black-face act.

Toto, the famous clown, brought down the house with his ever clever bag of tricks, this time containing, among other things, miniature settings, to fit which he so dextrously folded his person.

The remainder of the bill, including *William Kent* in "Shivers"; *Rekoma*, "the gentleman equilibrist"; *Mabel Burke* in a musical number; *Demarest* and *Collette*, in a song and joke act, closed with the *Silverlakes*, rapid-fire artists in mid-air.

Vaudettes—IV

SAXTON -



GERTRUDE HOFFMAN

Dancer, singer, imitator and generally versatile artiste now playing Keith houses

NEW ACTS

D. D. H.? A Laughing Success at the Palace

D. D. H.? whose identity is not disclosed either in program reading or stage discussion, is a monologist, working in "one" in mortar board "sky piece" and academic smock. His monologistic discussion concerns the internal studies of a "prop" encyclopedia. He delves on topical subjects and defines them in comedy speeches, his definitions running into a line of comedy chatter that gathered a string of continuous laughs Monday afternoon. D. D. H.? seems for some reason or other to wish to mystify his identity. While we recognized him as a sketch artist, we do not care to burst his bubble of secrecy, for D. D. H.? has shown a streak of progressiveness in vaudeville advertising that his competitors would do well to follow in order to "bang" their way into the spotlight of vaudeville. D. D. H.? has a corking routine of comedy talk and in addition he has the dictional ability to make it "register," one of the essential attributes in the make-up of a successful monologist. His material rings with originality and for a period of sixteen minutes Monday afternoon, he "pulled" one laugh after another. For a "convincer," D. D. H.? utilizes a cane with which he "wallops" over his points. And he knows the art of getting that psychological "thing" over to an audience. D. D. H.? "came" fast, and if his Monday registration will act as a criterion, he will linger long.

O'CONNOR.

Winnifred Gilroine Presents Dance Revue

Winnifred Gilroine, assisted by Herford Hartwell and four girls, is presenting a terpsichorean offering entitled "The Whirl of the Dance." The girls open with a lively routine being followed by the principals in a descriptive number. A ballet is then offered after which two of the girls do a double to fair results. Miss Gilroine follows with a surefire Scotch dance which stands out as being the gem of the act. The girls then do a number a la Yama Yama with Miss Gilroine and Hartwell going through a fast routine of acrobatic dancing which paves the way to a whirlwind finale. It is an elaborate offering, has been skillfully staged and moves with the speed and grace of a well-rehearsed production. Miss Gilroine whose dancing deserves worthy comment has a capable assistant in Hartwell who gains the desired results without trying to appear overbearing, and the work of the girls hints of the dexterity of the producer. GILLESPIE.

Brooks
THEATRICAL COSTUMERS

Leading Makers of
Stage Attire
For Men and Women

We costume completely musical and dramatic productions, moving pictures, acts, revues and operas.

141 West 40th St., New York

Tom Wise in a New Skit

Joe Hart is offering a new act with Tom Wise featured, the vaudeville patrons, an act that is interesting to a degree, but one which is "plot-clotted." Wise as the venerable "old timer," which incidentally is the title of the specialty, is just Tom Wise, wrapped secure in a talkative skit, surrounded by two juveniles, whose sole duties are to compile complications and aid in their eventual explanation. Wise portrays the role of a hotel keeper in whose hostelry are two "new-comers" who, through lack of funds wish to "beat" the hotel of their bill. They encounter Wise on the lawn and without disclosing their identity, they explain their intentions. More complications arise through the ingenue's dialogue with Wise wherein she explains that he was her ideal in younger life. More "gab" and the finale shows Wise as the hotel owner stammering out sentences of philosophy to the loungers. The writer, Roy Briant, while providing an admirable skit for Mr. Wise's Palace return, might have done better by climaxing the affair with a surprise finish,—say for instance,—showing the juveniles as a pair of hotel "beats" whose conversation was utilized to "con" the "old timer" out of the hotel bill and railroad fare to New York. It might also, if twisted in this fashion, provide Wise with a good "tag" speech anent the difference between the actor of former days and the actor of today.

O'CONNOR.

McCool and Gildea in "The Two Club-men"

Making their first appearance in New York, at the Hamilton Theatre with a new act, "The Two Club-men," James McCool and James Gildea offer something new in the way of a two-man talking and singing act that has not been seen around these parts in some time. The entire act, is told in a story and the way the material is delivered, and good material it is, these boys should find no trouble in playing the best there is. One dressed as a "Cop" and the other working "straight," with a special drop, is the act's "make-up," running about sixteen minutes. McCool and Gildea shared one of the Monday evening's applause hits, having to make a speech.

ROSE.

Estelle Sully at the American

Estelle Sully, formerly of the well known Sully Family, who for many years were favorites in the big-time vaudeville houses, is doing a single consisting of songs, dances and stories. Opening with Rebecca, she goes into an Irish number, Donahue, which brings back memories of that old favorite, Sullivan. A few entertaining stories are followed by That's How You Can Tell They're Irish, which she puts over with the vim and vigor of a genuine Irish colleen. For an encore she offers Mammy, closing with a neat dance which took her off to a substantial hand. It is a neat turn, which, combined with Miss Sully's radiating personality, should keep her busy for some time to come. GILLESPIE.

SONGS THAT ARE MAKING A HIT IN VAUDEVILLE

Bold Bad Vampire	Anna Chandler
Scandinavia	
Rose	Bernard Bros.
Mammy	Estelle Sully

CHICAGO — MAJESTIC

Sophie Tucker Is a Tremendous Hit

As far as Joyous Chicago is concerned there need not be anyone at the Majestic this week but Sophie Tucker. No one else receives anything but negligible adulation, and Miss Tucker was not permitted to bow her way into the wings on Monday afternoon until she had smiled and sung and pirouetted and laughed and danced and shown her dazzling teeth, her fetching ankles and her opulent figure for forty-five whole delightful minutes. She sang many of her old favorites and several new ones, and her energetic boys orchestraed as infectiously as ever which is some, you may take it from the Monday afternoon crowd.

It was only because Jack Rose was to follow that Miss Tucker was allowed to leave the stage. But Rose rewarded the audience by being more irresistibly funny than ever. He squashed all the straw hats in sight with his characteristic dash and fervor and was songful and jokeful by turns.

Lillian's Comedy Pets, seven clever little dogs, opened the bill, and two lyrical and well dressed boys with syncopated shoulders, Bigelow and Clinton, followed.

Corinne Tilton puts out a rather incoherent and pieced-up revue wherein she dances skilfully and chatters in a taking little ingenue manner that lashes them to the mast.

Lydia Barry, whose personality is like no one else's, dances, sings and jokes in her cleverly genial way.

George Lane and Tom Moran are customarily funny and the fearless Ce Dora effectively ends an excellent bill.

SELDEN.

CHICAGO—PALACE

Adelaide and Hughes Please

The Palace is offering an unusually good bill this week including everything necessary to make up a good bill.

The Three Bobs opened in a fast juggling turn featuring a trick dog and a well trained bird who were responsible for much of the applause. A good act and a dandy opener. Pearson, Newport and Pearson, two boys and a girl, in an assortment of songs and acrobatic dances got over nicely, as did Miss Leitzel who caused many gasps by her daredevil aerial work. George Ford and Flo Cunningham, a neat appearing couple, caused many laughs with their bright comedy, "Even as You and I," bowing off to a fine hand.

Gladys Clark and Henry Bergman were to follow but illness caused Miss Clark to withdraw from the bill. However, Bergman, assisted by the Crisp Sisters, with Lou Hardman at the piano, worked hard and succeeded in overcoming the handicap caused by Miss Clark's

Vaudevillians—IV



BERT LEVY

Master cartoonist whose work is acclaimed in England as well as here

indisposition. Bergman's number, Little Bits of Irish, was the big number of the turn.

Emily Darrell in "Late for Rehearsal" received some hearty laughs with her low type of comedy, her dialogue with the orchestra going very big.

Adelaide and Hughes in a series of captivating dances took the house by storm. Miss Adelaide scored with some excellent toe dancing with Hughes' soft shoe stepping almost stopping the show. The team were a riot at this house.

Barnes and Freeman in "A Pressing Engagement" were well received with some good Hebrew comedy keeping the house laughing. "Pedestrianism," featuring George Brown, closed the show. CARA.

AT THE CHICAGO STATE-LAKE

Singer's Midgets Play Return Dates

Singer's Midgets returned to the State-Lake this week to repeat their successes of a few months ago. The tiny people are well liked by Chicago folks.

Baroness de Hollub and company offer a comedy sketch which left the audience rather cold.

J. Rosamond Johnson and company make the only real act on the bill being an honest to goodness "cullud folks" act. They sing and dance well and please by surprising the audience with no imitation of Al Jolson in the affair.

Roy Harrah and company, skaters, open the bill, which for some reason or other lacks the usual State-Lake punch. The pair of skaters do some thrilling stunts to the tune of a big hand.

Eckert and Moore, comedy and song people, put the zip and pep into things with a novel opening, namely, a radio room aboard ship. Their comedy though light is clean and easy to take.

Lew Cooper, black face, is only mediocre and the entire bill does not attain its usual standard of excellence.

JIMALONE.

(Bills Continued on page 425)

Fashions From

KAY LAURELL

(Below) Miss Laurell, who is now appearing in "Ladies' Night" at the Eltinge Theatre, was one of the stars at the opening presentation of the Silk Pageant at the International Silk Exposition, in an afternoon frock of gold and black Whippoorwill Brocade with a hat of fine black satin designed by Madame Rouzon. Needless to say, the combination was a stunning one and was perfectly worn by Miss Laurell.



BETTY WILLIAMS

Miss Williams of the "Greenwich Village Follies" is here wearing a gown of black Chantilly lace over a flesh colored satin drop. The black satin ribbon and lace circles form a pleasing design. The drop is trimmed with rhinestones. Miss Williams is also wearing a pair of very smart gray suede two-strap slippers with a buckle at the side. The gown is by Apisdorf, the shoes by the Henning Boot Shop.



the Footlights

HAZEL DAWN

(Below) Miss Dawn, who is starring in "Up in the Haymow," appeared on Saturday afternoon at the International Silk Exposition, looking as chic as she has become famous for looking, in an out-dooring costume of sand and orange Chinchilla satin designed by the Marge Studio. A Dai-Mur hat of straw, crowned in orange Pussy Willow, finished off the costume in properly dashing style.



MAE TRUDE

One of New York's favorite hostesses, who is appearing nightly in the Grill at the Cafe Beaux Arts, radiating good cheer and displaying a smart wardrobe of evening attire. The gown she is wearing above is of steel gray silver cloth, covered with white net entirely embroidered with black and white crystals. This creation was made entirely of foreign materials, and designed by Miss Pearl.



There are several ways to hold up a director, but this is the way Jacqueline Logan chooses to hold up Tom Forman during the filming of "White and Unmarried" for Paramount. And Tom doesn't mind.



Rex Ingram, who directed "The Four Horsemen of the Apocalypse" for Metro, and John F. Seitz, who photographed it, do not seem to mind supporting June Mathis who wrote the continuity for it.

Little Trips to Los Angeles Studios

By James Curzon

THINGS are stirring at a great rate at the Vitagraph studios, which is just another instance that refuses to bear out the much-talked-of report of a slump in production. Big doings are being planned and in fact are actually getting under way, and even in the thick of the supposed period of inactivity there was no idleness visible to the naked eye.

Just at present George Randolph Chester is getting ready to begin work on his special production of "The Son of Wallingford." He is busily casting and

Expects to Start

shooting in a few days. Mr. Chester, who is the head of the scenario department of Vitagraph, will in this case also be a director.

David Smith is also starting work on a new feature. Like "The Courage of Marge O'Doone" with which he made something of a sensation last year, the present story is by James Oliver Curwood. Its title is "Flower of the North." The cast has not yet been selected.

The Pacific Film Co. has taken possession of its new Calver City studios and is turning out one of its George Ovey comedies weekly. This is the fifth studio operating here.

Wallace Reid has had to get himself all adjusted to a change in the title of his next Paramount picture which he is now working on under the direction of Frank Urson. Up to the present it has been known as "Watch My Smoke."

But It Seems

that some writer of stage plays has already appropriated the title for a

work of his own. So Wallie is sitting up nights trying to think of a just-as-good monicker.

King Baggot, screen actor, stage actor, dramatist and what not, is now going to become a director in addition to all

His Other Occupations

He is to make several feature productions for Universal.

Clara Horton, Edward Sutherland and Jack Roseleigh of "The Light in the Clearing" cast, being directed by T. Hayes Hunter, appeared before the footlights in a dramatic playlet to benefit the Hoover Drive fund.

Buster Keaton is turning his thoughts more and more to the East. If it hadn't been for the fact that he has been laid up nursing an injured leg, the chances are he would have been aboard the fastest train available for New York long ago. The day of the romantic wedding draws near and it now seems probable that Buster will go to be with his bride-to-be about the last week in this month. Meanwhile, Natalie remains silent. Incidentally, there is a strong rumor current that Keaton and Miss Talmadge will appear together in their screen work after their marriage.

Wesley Barry has hit it strong in "Pearod" at Egan Little Theatre where he opened just before Washington's birthday.

The Young Star

has demonstrated his ability to be as good an actor in the "speakies" as he is in the movies. Otis Harlan, Wheeler Dryden, Charles Clary and

the youthful Charles Hatten, Ernest Wood and Leon Perdue are the principal members of the cast.

Sylvia Breamer is to be featured by Goldwyn in the next Will Rogers picture, "A Bashful Romeo." Others in the cast include Raymond Hatton, Sydney Ainsworth, John Cossar, Al Hart, C. E. Thurston and Cordelia Callaghan. Clarence Badger is again directing.

A rather surprising fact in the directing of T. Hayes Hunter is that he

Does Not Use Music

when making big emotional scenes for his photoplays. For absorbing sequences in "The Light in the Clearing," his new picture for the Dial Film Co., he relies entirely on his own magnetic voice and power of concentration on the people.

"I believe the players are capable of feeling the parts by acting alone," he claims, "so that music is unnecessary, and the results are always highly gratifying."

Eight acres in Hollywood Park recently purchased by Reginald Barker, the film director, are now being graded for an orchard and a \$60,000 home of modern Spanish architecture.

Alice Lake wishes to correct that popular belief concerning the ease of a motion picture star's life. And she has good reason for voicing these sentiments. For she has survived three

Screen Expeditions

into the frozen north in which she bore all the hardships to be faced by an Arctic explorer—with the

added annoyance of keeping herself in "camera" trim throughout her harrowing experiences.

Miss Lake ventured into the land of snow and ice with members of her supporting company

In the Interest

of Metro's production of "Uncharted Seas."

Michael Kustoff, formerly a staff captain in the Russian Imperial army during the early part of the world war and before the overthrow of the Czar, is proving a valuable aid to director Sam Wood and research workers at the Lasky studio, in the preparation, staging and costuming for the Russian ball scenes in "The Great Moment," Gloria Swanson's first Paramount starring picture, which is now under way.

One of the busiest film factories on the West Coast is the reputation now being earned by the new Robertson-Cole studios. Although the lot is one of the largest in the world, for the past few months the task of completing the buildings has

Taken Up Much Time

and limited stage space made it possible for only two companies to work on the lot at the same time. The past month, however, has seen the completion of three stages, and within the next two weeks will have four companies shooting features.

The studio has not yet officially opened, but Pauline Frederick, Sessue Hayakawa and Louis J. Garnier have all shot a picture on the lot and are preparing to start the second. Christy Cabanne will also join them, making four companies on the lot who will be shooting super-special features.

"BURIED TREASURE"

Marion Davies in Beautifully Produced Paramount Picture

Story by P. Britten Austen. Directed by George D. Baker. Produced by Cosmopolitan. Released by Paramount.

Pauline Vandermullen.....Marion Davies
Dr. John Grant.....Norman Kerry
Wm. Vandermullen.....Anders Randolph
Mrs. Vandermullen.....Edith Shayne
Jeffrey Vandermullen.....Earl Schenck
Duc De Chavannes.....John Charles
Captain.....Thomas Findlay

This is undoubtedly the day of the psychic element in the theatre and on the screen. The interest in communication with the departed and in thought transfer and kindred subjects has been reflected in the wares of the stage and screen to an enormous extent. Of such a character is the latest Marion Davies feature, "Buried Treasure." But it is not the story, though it is an interesting one, nor is it the star, though she has a large following, that makes the picture a noteworthy one. Two persons are responsible for this condition, and they are George D. Baker who did the directing and Hal Rosson who did the photographing. Rarely has a better directed feature been seen or one containing more beautiful photography.

The story tells of a girl who is more or less a psychic medium. She

feels that she is the reincarnation of romantic Spanish ancestors, and through her gift she is led to the discovery of a hidden treasure and a romantic marriage. Her father has favored the suit of a man who poses as the Duc de Chavannes, but Pauline has leant toward the attentions of a poor young physician, whose poverty is his only drawback in the eyes of her father. This, however, is overcome when the mysterious communications from the past lead Pauline to the location of the treasure on Catalina Island which she turns over secretly to the doctor, and all ends well.

Much of the action is taken up by the visions seen by Pauline in her trances—visions in which her Spanish ancestors indulge in colorful and picturesque costumes and equally decorative actions.

There is plenty of opportunity for Miss Davies to wear the gorgeous costumes for which she is famous and to display her pleasant personality and charm. The supporting cast also is of first rate quality in every detail. But it is the visual beauty of the picture that is its main attraction.

KELLEY.



Above, Marion Davies in "Buried Treasure" (Paramount), looks as Spanish as any of her ancestors, decked out in mantilla and comb and fan

At the top of the page, Marion Davies as the beautiful Pauline Vandermullen, in her latest Cosmopolitan production for Paramount, "Buried Treasure"

At the right, even wealthy and beautiful heroines have their exciting moments, and this is one of them which Miss Davies has to undergo



(Do You Want to Get in the Movies? Write DRAMATIC MIRROR, 135 W. 44th St., New York)



At the left, Claire Adams as Ruth Emory, the unhappy heroine of "The Killer," the story by Stewart Edward White, which Benjamin B. Hampton has filmed for Pathe in excellent "thriller" fashion



At the right, Frank Campeau in the title role of "The Killer" (Pathe). As Henry Hooper he depicts a villain who takes his murders as lightly as he does his morning coffee

"THE KILLER"

Pathe Western Features an All Star Cast

Adapted by E. Richard Schayer from the novel by Stewart Edward White. Directed by Howard Hickman. Produced by Benjamin B. Hampton. Released by Pathe.

Ruth Emory.....	Claire Adams
William Sanborn.....	Jack Conway
Bobby Emory.....	Frankie Lee
Henry Hooper.....	Frank Campeau
Artie Brower.....	Tod Sloan
Ramon.....	Edward Feil
Windy Smith.....	Frank Hayes
John Emory.....	Will Walling
Buck Johnson.....	Milton Ross
Tim Westmore.....	Tom Richetta
Aloysine Jackson.....	Zack Williams

There is that in everybody which responds vigorously to a good, straightforward story of adventure with no claim to preaching a sermon or righting any social evils or doing anything but hold the spectator firmly on the edge of his seat for an hour or so. "The Killer" is just

that sort of adventure thriller.

The story is an adaptation from a novel by Stewart Edward White and has been admirably directed by Howard Hickman. Suspense piles upon suspense and there are murders and rumors of murders in genuine thriller style.

The two principal roles are admirably played by Frank Campeau and Claire Adams. No more cool blooded or strong willed villain has even graced the screen than Hooper as pictured by Campeau. Miss Adams is decorative and winsome as the heroine, and Jack Conway makes a manly hero. Tod Sloan of race horse fame also appears to advantage in an important role.



Above, Frank Campeau lets Claire Adams know just what's what without speaking a word

At the left, Claire Adams and little Frankie Lee try to console each other

"O'MALLEY OF THE MOUNTED"

Paramount Stars William Hart in Virile Role

Adapted by Lambert Hillyer from the story by William S. Hart. Directed by Lambert Hillyer. Released by Paramount.

O'Malley	William S. Hart
Rose Lanier	Eva Novak
Red Jaeger	Leo Willis
Bud Lanier	Autrim Scott
Big Judson	Alfred Allen
Sheriff	Bert Sprotte

"Action"—from start to finish—summarizes "O'Malley of the Mounted," with William Hart as the "action" and author.

The plot is based on the invincible law of the Canadian Mounted Police—"Never Fail to Get Your Man." Unto O'Malley, the man who never failed to fulfill that law, is given the unraveling of a mystery that takes him into America's Northwest, in quest of the fugitive—Bud Lanier.

At a realistically staged "rodeo," in itself an exhibition of expert horsemanship, Hart finds his man—a mere youth, who had killed a bad man (also wanted by the Mounted) for the betrayal of his

dead sister, and who is evading "justice" to be free to protect his remaining sister, Rose, played with appealing winsomeness by Eva Novak.

The youth and sister are adopted by an outlaw band, and O'Malley pretends to be one of the band, in order to observe his man, but his deception is uncovered by a jealous outlaw who is foiled in an attempt to force Rose into a distasteful marriage by O'Malley's trusty fists. The youthful Laniers save O'Malley from hanging by a daring ruse.

After learning the real motive for Bud's crime, O'Malley of the Mounted, who never returned without his man—goes back to headquarters alone, to take his punishment. But the chief of the Mounted is moved by the unwritten law to close the case against Bud Lanier. O'Malley, dismissed with honor, hastens back to claim Rose as his bride.

ELITA



At the top of the page, William S. Hart as the hero of "O'Malley of the Mounted" (Paramount) assumes the guise of a bandit to gain the ends of justice

Above, O'Malley reports for duty to his superior officer and gets an assignment that starts the story moving

At the right, love's old sweet song can be sung in spite of arms in slings or any other impediment



"THE PRICE OF SILENCE"

Peggy Hyland Starred by Sunrise in Famous Novel

Adapted from "At the Mercy of Tiberius," by Augusta J. Evans Wilson. Directed by Fred Leroy Granville. Released by Sunrise Pictures Corporation.
 Beryl Brentano.....Peggy Hyland
 Lennox Dunbar.....Tom Chatterton
 Leo Gordon.....Daisy Robinson
 Mrs. Brentano.....Dorothy Gordon
 Frank Darrington.....Van Dyke
 Col. Luke Darrington.....Campbell Gullan

In this day, when all the famous novels and plays are being transferred to the screen, it seems strange that "At the Mercy of Tiberius" has not been filmed before now. Not only was it one of the most popular of Augusta J. Evans Wilson's books, but it served for many seasons as a

dramatic success in the theatre. There is little reason then to suppose that its screen life will differ from its book and play lives.

In filming the story, the Sunrise company has cast Peggy Hyland for the stellar role. Miss Hyland has distinguished herself on the screen in many features and in the present picture she has a role which gives her every opportunity.

Beryl Brentano, to go over the familiar tale briefly, is accused of the murder of her wealthy grandfather. Circumstantial evidence is strongly



At the left, Peggy Hyland, the star of "The Price of Silence" (Sunrise). (Above) after a stormy experience happiness flows into view.

(Below left) Peggy Hyland finds herself convicted of her grandfather's murder. (Below right) All the evidence which Tom Chatterton produces is against her.

against her and rather than implicate her brother, whom she believes to be guilty, she keeps silence. The attorney prosecuting her is an arch materialist, but the girl attracts him, and eventually he falls in love with her. It is then his one desire to free her from the charge, but his work against her has been very effective. The thrilling and unusual method by which the crime is solved is too good to be told in advance. But needless to say, it is solved and happiness awaits Beryl and the attorney.

In addition to the excellent work of Miss Hyland, the cast includes Tom Chatterton and Campbell Gullan.
 KELLEY.



Is That So!

WINTER HALL is appearing in two pictures on Broadway. He plays this week important roles in both "What Every Woman Knows," at the Rivoli, and "The Witching Hour" at the Rialto.

Jim Tining, who used to create stories and gags for Leo White, at the Pinnacle Productions studio, is now with Union Film Company at Sherman. In his new position he is carrying out his original work for the Alt & Howell Comedies.

Alton Wheeler, until recently head of Metro's photographic department, has joined forces with the Union Film Company.

George Fitzmaurice and the cast for "Experience," which he is producing for Paramount, have returned from Savannah and St. Augustine, where exterior scenes for the picture were taken, and are now at work on the interiors at Paramount's new Long Island studio.

Nita Naldi has been chosen for the role of "Passion" in "Experience," which is now being picturized by Paramount.

Thomas Meighan, Paramount star, who arrived Saturday in New York from Los Angeles, will be the principal attraction Thursday at the Liberty Theatre, Youngstown, O. Mr. Meighan will receive \$1,000 for his appearance, \$500 of which he will give to the Youngstown Orphan Asylum and \$500 to the Actors' Fund.

Aaron Mitchell, the little colored boy who received screen recognition in Marshall Neilan's picture, "Dinty," is playing the part of a bellhop in "Indigo Sunday," the new Capitol Comedy.

Mary Roberts Rinehart

on her return East from Culver City where she spent several weeks at the Goldwyn studio, is deeply interested in a proposed new cabinet position, to be known as the Secretary of Public Welfare, and had a conference with President-Elect Harding in regard to it.

Julian Josephson, one of the best known scenario writers in the motion picture colony, has been appointed associate editor at the Goldwyn studios.

Rhodes Hathaway, formerly of the Brunton Company, is now assisting Mark Goldaine in the production of the Capitol Comedies, distributed through Goldwyn, in which George Bunny is being starred.

Donald Crisp and Claude H. Mitchell have been making an extensive trip through the Riviera and Italy, prospecting for suitable locations for the Donald Crisp production of Cosmo Hamilton's "The Princess of New York," for Famous Players-Lasky British Producers, Ltd.

Jeanie Macpherson, Who

has written nearly all of the scenarios for Cecil B. DeMille's special productions for Paramount, will soon leave California for an extended vacation in Europe.

Charlie Murray and his wife are soon to leave Los Angeles on the first vacation the Sennett comedian has enjoyed in nearly nine years. They plan to spend two weeks on the Hawaiian Islands.

Wallace Reid, who hasn't had a vacation in several years, is to be treated to a round the world pleasure trip by his employers next summer.

Katherine Hilliker, prominent in film circles as a "film doctor" and editor of ability, has been added to the staff of the Capitol Theatre.

Eugene O'Brien soon will be presented by Selznick in "Gilded Lies," based on a story by John Lynch and directed by William P. S. Earle.

Edward Jose will direct Alice Joyce in her next Vitagraph special production to follow "Her Lord and Master." The title of the new play is "A Desperate Heritage."

Dorothy Dalton Chosen

Cecil B. DeMille has announced his selection of Dorothy Dalton to play the leading feminine role in his next all-star production. Further details concerning the cast, which, it is understood, will be quite as imposing as that of "The Affairs of Anatol," Mr. DeMille declined to give out at this time, nor would he divulge anything about the nature of the story. Preparations for the production, however, have been going on for some time, although the camera work probably will not be started until April. This will be the first time that Miss Dalton has appeared in a Cecil B. DeMille production.

TO FIGHT CENSORS

Motion Picture Directors Form Committee

Recognizing need of immediate and united action on the part of the motion picture industry to fight menaces of censorship and blue laws, the Motion Picture Directors' Association has taken steps to form a central committee of film organization.

Seventeen organizations, representing different phases of producing, distributing and exhibiting motion pictures, have been invited to send one representative apiece to a meeting at the Los Angeles Athletic Club on February 28, to affiliate "for the purpose of protecting ourselves from all enemies and of furthering our common interests."

The following named bodies are invited to co-operate: Motion Picture Producers' Association, the Motion Picture Art Directors' Association, the Assistant Directors' Association, the American Society of Cinematographers, the Society of Illuminating Engineers, the Screen Writers' Guild, the Western Motion Picture Advertisers, the Photo-players' Equity Association, the Actors' Equity Association, the Actors' Association of Los Angeles, the Los Angeles Film Exchange, the Theatre Owners' Association, the Los Angeles Theatre Association, the Motion Picture Operators' Union, the Ethical Motion Picture Society of America and the Girls' Studio Club.

William D. Taylor has been appointed by the directors' association as its representative on the central committee.

San Francisco Movie Ball

On March 5, "The Movie Ball" will be held in San Francisco. Eighteen stars have already informed Eugene Roth, chairman of the Allied Amusement Industries of California Organization, that they will come to San Francisco from Los Angeles to attend the ball. The stars will be asked to tell their directors that Northern California should have some of the picture industry.

Ziegfeld Film for Run

Florence Reed will soon be seen at two New York theatres simultaneously. In person, Miss Reed will continue to appear in "The Mirage" and on the screen she will be seen in W. K. Ziegfeld's photo-drama "The Black Panther's Cub," which is scheduled for a Broadway run.

Griffith Picture in April

"Dream Street," the next Griffith production, will open April 3 at the Central Theatre. Ralph Graves, Carol Dempster, Charles Mack, Betty Hilburn and W. J. Ferguson play the principal roles. The story is adapted from "Hank Bottles," one of Thomas Burke's collection of short stories in "Limehouse Nights."

Jack Pickford III

Jack Pickford, who contracted a heavy cold while playing baseball on the Brunton lot, where he was co-directing his sister Mary, is reported as improving steadily. His illness has delayed the production of Mary Pickford's picture.



George B. Seitz in his Pathe serial, "Felix Fingers"

Top, May Allison as a bride in "Extravaganza" (Metro)

Bebe Daniels, who is starring in Realart pictures

Elaine Hammerstein's Next New Margarita Fisher Films

"Handcuffs and Kisses" will be the title of the next Elaine Hammerstein production, work upon which will begin the latter part of the month. The story was written by Thomas Edgelow and picturized by Lewis Allen Browne. George Archainbaud will direct the production for Selznick.

Mae Marsh Writes Book

Mae Marsh has put her screen experience in a book which she calls "Screen Acting." She will start production soon with an organization of her own. She has a story ready.

Stanlaws to Direct

Penrhyn Stanlaws, who went to the Coast about a year ago to learn the business from the ground up, has signed a five-year contract to direct pictures for Paramount.

Mr. Stanlaws's first assignment will be that of directing Betty Compson in her first Paramount film.

ATTACK HEARST POLICY

Author's League Alleges Speculation in Film Rights—Hearst Denies Charge

THE policy of the Hearst magazines in purchasing manuscripts has been condemned in a resolution adopted by the executive committee of the Authors' League of America, on the ground that it "menaces the artistic vitality of American letters."

The resolution was passed at the committee's regular meeting Thursday. It says in part: "These magazines refuse to purchase fiction unless they are at the same time permitted to acquire an option on the motion picture rights in such fiction on terms dictated by the purchaser. This practice is criticized as 'dangerous to that which is best and most inspirational in American literature.'"

It also says the International Story Company, likewise said to be a Hearst corporation, was formed recently for the purpose of controlling and speculating in the film rights of stories appearing in the Hearst group of magazines.

Options controlling the motion picture rights of stories, it is charged, are acquired "at prices usually below ruling market values and offered for sale at terms paying good profits to the holder of the option, but not to the author, and the sales being made before that option price has been paid to him."

A statement given out at the same time that the resolution was made public says: "Many authors of national reputation, including Cosmo

Hamilton, Rupert Hughes, Louis Joseph Vance and Arthur Somers Roche have been compelled to seek other markets for their wares, because they have refused to submit to the editorial policy of these magazines."

Mr. Hearst in reply, asserted that the Hearst magazines do not refuse to purchase all stories for which they cannot control the motion picture rights, and that, when such purchase was made the author received payment for each use of his work.

The League characterized the reply of Hearst in the *American* as "regrettable ambiguity and misrepresentation of facts within the possession or at the command of Mr. Hearst." It also passed a resolution urging authors not to enter into any agreement for the sale of their work which in any way involved the motion picture rights therein.

In regard to the Hearst denial that any one in any way connected with the Hearst magazines had an interest in the International Story Company the following advertisement in the last issue of a theatrical paper was pointed out:

"All inquiries concerning the film rights to stories appearing in *Cosmopolitan*, *Hearst's*, *Harper's Bazar* or *Good Housekeeping* magazines must be made through the International Story Company."

Terriss with International

Tom Terriss, for the last three years the director for Vitagraph, and responsible for many of their biggest productions, has severed his connections with this company and become affiliated with The International Film Co., for whom he will start work shortly upon a special production. It is understood that Terriss has his eye upon a story published in the *Cosmopolitan* for his first release with The International.

Kathleen Norris with Goldwyn

Kathleen Norris has been signed to write original scenarios for Goldwyn pictures and also to make adaptations of several of her works for use on the screen. Mrs. Norris sailed for Europe last Saturday. Upon her return she will proceed to the Goldwyn studios at Culver City and set about studying the technique of motion picture writing.

Barrie Film in London

Jesse L. Lasky announced this week that William DeMille's Paramount production of Barrie's "What Every Woman Knows," will have its English premiere at the Palace Theatre, London, about April 1st. At the opening performance of the engagement Barrie himself will be present.

Ziegfeld Casting

W. K. Ziegfeld is now casting his second picture for "Ziegfeld Films." He has again chosen Emile Chautard as his director and will adhere strictly to his policy of engaging only actors and actresses who have scored success on the legitimate stage.

"Faith Healer" Coming

William Vaughn Moody's play, "The Faith Healer," filmed by George Melford for Paramount, will begin an extended engagement at the Criterion Theatre on Sunday, March 13th. Milton Sills play the title role in the production. Mrs. Moody, widow of the playwright, Z. Wall Covington and Mr. Sills adapted the play to the screen. Ann Forrest plays opposite Mr. Sills, and other players are Fanny Midgely, Frederick Vroom, Loyola O'Connor, May Giracci, Robert Brower, Adolph Menjoy, Edward Vroom, George Berrell, and Fountaine LaRue.

Pantheon Pictures Formed

The film producing company formed to make pictures at Port Henry has been named and officers elected. Pantheon Pictures Corporation is the official title of the new company and the officers, in addition to Charles Miller, who is first vice-president and supervising director, are: President, Paul Schoppell; second vice-president, Thomas O'Mara, and Leo J. Gilroy, treasurer. Financial backing from Wall Street is said to have been obtained by the Port Henry Chamber of Commerce.

Sues for Divorce

Ruth Stonehouse has sued her husband, Joseph A. Roach, the scenario writer, for a divorce, testifying that her husband had lived on her earnings almost entirely for several years. The Stonehouse-Roach romance had its beginning in the old Essanay days. They have been married about seven years.

Directors—IV



GEORGE FITZMAURICE

Director of special feature productions for release by Paramount

In "Heartbalm"

F. Richard Jones states that Mack Sennett's first romantic-comedy "Heartbalm" will be completed before the 15th of March. It will exploit in the leading roles Ethel Grey Terry, Herbert Standing, Robert Cain, Noah Beery, and Ben Deely, who were engaged outside the regular Sennett organization, while from among the Sennett players were chosen for important roles, Charlie Murray, Katherine McGuire, James Finlayson, George O'Hara and others.

Jane Jennings Picture Soon

"What Women Will Do," the new feature picture of the Pathe Company, will be shown at Loew's New York Theatre on March 10th. This will afford another opportunity to see the clever screen work of Jane Jennings, who plays the part of the mother. Jane Jennings is considered one of America's foremost character actresses. In the short space of time she has appeared on the screen, she has demonstrated "a camera registration" that is considered by critics to be one hundred per cent perfect.

Perret Goes Abroad

Leonce Perret sailed last week for Paris, where he is to make an international picture to be called "Koenigsmark." The story is by Pierre Benoit, and was published in this country as "The Secret Spring." When arrangements for its production are completed M. Perret will go to England to confer with the officials of a British producing company who have asked Mr. Perret to make a series of productions for them in America. He expects to return here in April.

Only photoplays of genuine merit are given full page illustrated reviews including scenes from the picture.

They will be found on pages 416, 417, 418 and 419 of this issue.

Governor Favors Censorship

Governor Miller has expressed himself as favoring State censorship of motion pictures, because "too many of them have an obvious appeal to the morbid and the sensual" and are not "suitable for children, young people or, in fact, anybody else to see."

The Governor was led to make his remarks in connection with the proposal in the Legislature that a State Board of Censors, to review all films before release, be established.

"I am pleased to see that the Legislature is considering this subject," the Governor said.

Riesensfeld Plans Easter Bill

Hugo Riesensfeld is preparing a special Easter program for children to be given forenoons at the Rivoli Theatre during the week of March 27th. The program will be made up of motion pictures, music and stage numbers reflecting the Easter spirit and will be similar to the entertainment Mr. Riesensfeld prepared especially for children during Christmas week.

"Eyvind" in Films

"Eyvind of the Hills," in which Margaret Wyckoff is now playing at the Greenwich Village Theatre, has been screened by the Swedish Biograph, featuring Victor Seastrom, as star and director, in conjunction with another Scandinavian star, Edith Erastow. It will be released soon under the name of "You and I."

Next Selznick Special

The Selznick special, "You Can't Kill Love," is scheduled for release on March 10. Burton George directed the production.

Prominent members of the cast include Hedda Hopper, William B. Davidson, Betty Hilburn, Maurice Costello, Charles Gerard, Warren Cook, Patrick Hartigan and Red Eagle, an Indian actor.

Lois Weber Denies Report

In order to set at rest reports that she has let out all her players, Lois Weber announces that she never at any time has had more than two of her stars under contract. These stars are Claire Windsor and Louis Calhern. Everyone at the Weber studio who has been under contract is still under contract and will continue with Miss Weber.

\$10 Top Price for Picture

Ten dollars will be the top price for seats for the opening presentation of Metro's colossal picturization of Vicente Blasco Ibanez's novel, "The Four Horsemen of the Apocalypse," Sunday evening at the Lyric Theatre, with the majority of the seats at \$3 and \$1. After the first night the evening prices will range from \$2 to 50 cents.

Next Marion Davies Film

"Bride's Play" is the title of Marion Davies' newest starring picture, which has been completed and cut at the International Studios. George Terwilliger is the director. It will probably be Cosmopolitan-Famous Player's release about June.

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DOLLARS AND SENSE

By INVESTOR

Who Tells of Market Conditions and Offers His Services to Mirror Readers

BUSINESS is very quiet in the Bond market these days. The general opinion seems to be that it is over-sold. This means so many new issues came out in January and early February that almost all available funds for investment have been used up. And more, it means the market has not yet digested these new issues. Small dealers and brokers who subscribed for more bonds than they needed for genuine investment (that is, for their customers) have their safes crowded with Bonds they fling on the market as soon as they see the smallest profit obtainable.

The Result

of this condition assists in keeping Bond prices down, along with the uncertainty regarding Reparations, changing administration, the slow recovery of business and so forth. For

Bargain Hunters

I think City of Bergen (Norway) 8% due 1945—and not callable until 1930—are cheap at 94½, a yield of 8.45%; and so are Gulf Oil Corporation, 7%, due 1933, at 96½ or thereabouts, and I recommend highly Dallas Power and Light Company First Mortgage 7½% Gold Bonds, Series B, due 1949, at 100. The Series A first mortgage bonds of this company were issued at 98½ last July and now sell around 101. Series B are secured under the same mortgage, covering the entire prop-

erty of the Company. Here, the investor is offered 7½% interest on his or her money for a period of 28 years. In other words, if held to maturity—and in any event the Bonds are not callable until 1931, and then at 107½—if held to maturity, an investment of \$1,000 earns, in interest alone, \$2,100. The Company earns its interest charges about twice times.

A Little Knowledge

is a dangerous thing. A week or so ago a customer of mine was worried because I suggested he purchase a bond—City of Bergen as a matter of fact—that was traded in on the curb Bond market. Indeed he decline to purchase it for that reason. I tried to explain the Curb Bond market was very different to the Curb stock market. Until recently the Duquesne Light 6% and Standard Oil of California 7%—now listed on the Big Board—were sold only on the Curb market and today such issues as Standard Oil of New York 7%, Anaconda Copper 7%, National Leather 8%, Solvay & Co. 8% (a very good bond by the way) Western Electric Co. 7%, Swiss Govt. 5½% and many other

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are traded exclusively on the Curb market. When buying the point is, of course, not where it is sold, but can it be sold? So long as the bond is a good one it can always be sold.

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81st STREET BILL WELL LIKED Duffy and Sweeney Hit of Show

The matinee audience at this house Monday seemed to be in very good spirits, according to applause, which most of the acts shared. The *Novelty Clintons* opened, offering a routine of hoop jumping.

Lucille and Cockie followed. This novel bird act pleased both young and old, doing nicely in second position.

Pierce Keegan and *Marge O'Rourke*, in "A Little of This and That" held their own, with songs and stories. They offer a very neat "double," and deliver their song numbers in a capable manner.

Davis and Darnell, in a comedy skit "Birdseed," held the audience from start to finish. The entire house seemed to enjoy each minute of their act.

Jimmy Duffy and *Mr. Sweeney* walked off with the applause hit of the bill. The way these boys put over their original knock-about comedy, getting the solid applause they do, is deserving of it.

Eva Shirley, with a Jazz band, assisted by *Al Roth*, dancer, closed. The act is the same as when *Miss Shirley* first appeared around New York. The dress appearance is very bad, and should be remedied. A few new songs would help greatly. In closing position the act held most of the house.

ROSE.

GOOD SHOW AT THE HAMILTON

Irene Franklin and Chic Sale Score

Monday evening's performance was not in running order according to the program. The *Esuno Brothers*, Nippon gymnasts programmed to close, opened, doing fairly well. *Marcelle Fallett*, French Refugee, assisted at the piano by her mother, offered several selections on the violin, winning instant appreciation.

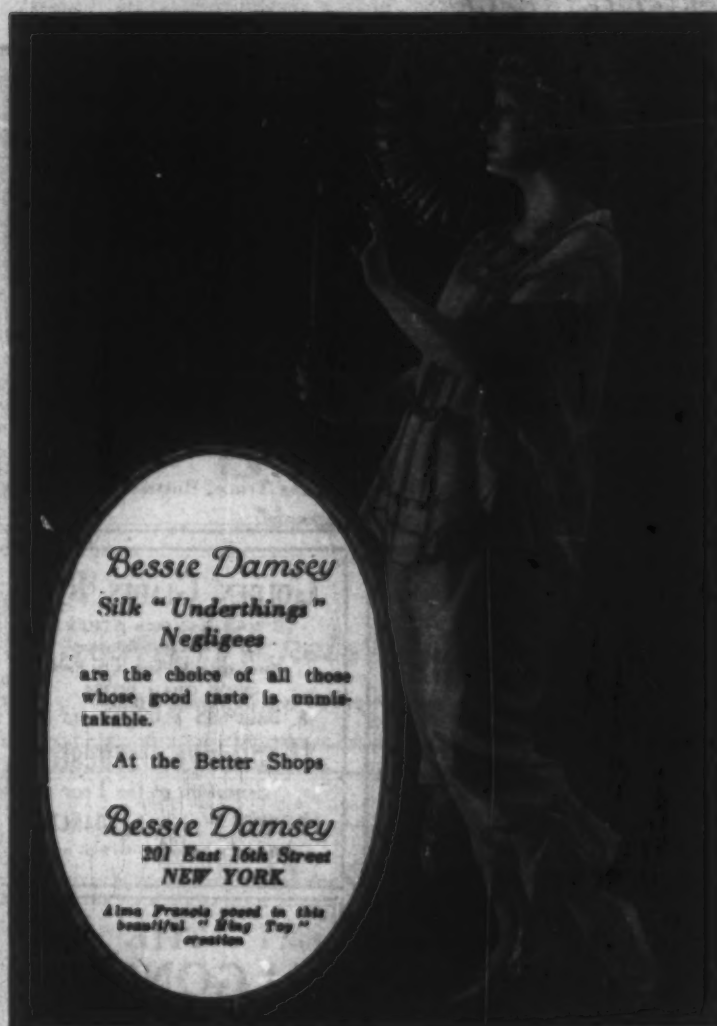
Frances Rice and "Pop" Ward pleased with their novel entertaining. *Miss Rice's* mimicing and "Pop" Ward's rendition of the "terrible Judge," were well rendered. *Chic Sale*, programmed for next to closing, appeared fourth, putting over his rural comedy skit to solid applause.

Virginia Pearson and *Sheldon Lewis* and company, with their melodrama "The Second Chance" by *Sheldon Lewis*, were enjoyed from the rise of the curtain until the finish. *James McCool* and *James Gildea* appeared for the first time in New York, in "The Two Clubmen."

Then came *Irene Franklin*, with *Burton Green* at the piano. They were without a doubt the hit of the show. *Miss Franklin* duplicated her Palace success, and the entire house received her with open arms.

Gordon and Ford, with comedy song and talk, replaced *Swift and Kelly*. Following *Miss Franklin* was no easy matter, but *Gordon and Ford* held their own and were received splendidly.

The Reynolds, singing and dancing, closed the show, doing their utmost to hold the audience. ROSE.



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No. 34

Men admire well dressed women and women admire well dressed men which accounts for the gasps of admiration which greeted the entrance of Pierce Keegan at the 81st Street Theatre Monday Afternoon. Pierce, who enjoys the distinction of being the Beau Brummel of Vaudeville, is a firm advocate of EDDIE MACK'S clothing. If you want to see a well dressed act don't fail to catch Keegan and O'Rourke.

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New Plays

(Continued from page 408)

Of these one, "The Choir Rehearsal," has seen service in vaudeville for several years as a sort of *Sallie Fisher* rehearsal. The vaudeville aspect remains.

Of the three new one-acters two are *Kummer*.

These are "The Robbery" and "Briggs."

The third is "Chinese Love," which isn't *Kummer*.

Sidney Blackmer and *Ruth Gillmore* make every line in the two gems tell. I know of no young man in the theatre who shows more promise than *Mr. Blackmer*. He is unconventional, he is fresh and he gives one the feeling that he is modest. I had never seen *Miss Gillmore* before. Where has she been? Is she younger than *Miss Margalo*? If, as I was told, this is her first New York engagement, there's another oncomer in town.

S. JAY KAUFMAN.

"CRADLE SONG" Quaint Spanish Play Is Produced

Play in two acts by Gregorio Martinez Sierra. Translated by John Garrett Underhill. Produced by Augustin Duncan at the Times Square Theatre, February 28.

The Prioress..... Louise Randolph
The Vicar..... Mary Hampton
The Mistress of Novices..... Ethel Howard
Sister Joanna of the Cross..... Angela McCahill
Sister Concepcion..... Sara Dawson
Sister Asuncion..... Adeline O'Connor
Teresa..... Florence Flinn
Antonio..... Harmon McGregor
The Doctor..... Whitford Kane
The Poet..... Augustin Duncan

A quaint picture of just how calm and uneventful life in a convent can be is the play from the Spanish of Gregorio Martinez Sierra, which Augustin Duncan is producing for special matinees at the Times Square Theatre. With nothing approaching a story, as we are accustomed to regard a story, or action or any of the other elements usually expected in the theatre, the play is, nevertheless, a play and an interesting one.

It tells of how a child is brought to a convent by its mother, a woman of the streets, and left there, and how at the age of eighteen she falls in love and marries. And that is all. Yet there is a charm of character about all the people concerned, a sense of "atmosphere" about the locale, and a delicate humor and humanity about the writing that are admirable and interesting.

Louise Randolph plays the Prioress beautifully, and good performances are also given by *Angela McCahill*, *Mary Hampton* and *Whitford Kane*. *Augustin Duncan* reads a poetic interlude between the two acts, and maintains the spirit of the play unbroken. G. H. KELLEY.

(Continued on page 428)

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Anne Peggy Harvey
Carraway Pim Erskine Sanford
Dinah Phyllis Povah
Brian Strange Leonard Mudie
Olivia Marden Laura Hope Crewes
George Marden, J. P. Dudley Digges
Lady Marden Helen Westley

There is something undeniably charming about the passing of Mr. Pim. This little English comedy which the Theatre Guild has imported is fragile as eggshell and thin as tissue paper, but it is full of whimsy and is out of the beaten path of comedy. That the author has failed signally to make the best use of his material, that the play comes to a complete stop at the end of the second act, that in the production there is little or nothing of the atmosphere of an English country house—such things are not important because the acting is clever, the dialogue bright and the idea of the play quite the most delightful in recent memory.

It is scarcely fair to recount the "plot." Suffice it to say that it deals with the casual dropping in of an absent minded old gentleman on an English J. P. and his family and the temporarily unquieting result of his visit.

Laura Hope Crewes plays brilliantly the role of the J. P.'s wife. Her touch is light and she seems to enjoy the whimsy of the whole affair. Phyllis Povah is scarcely less excellent as an exuberant young niece. Erskine Sanford does Mr. Pim well most of the time and Leonard Mudie is superior to his opportunities. Helen Westley plays a bit effectively. Dudley Digges is funny, but he suggests an English country gentleman not at all.

JOHN J. MARTIN.

"TYRANNY OF LOVE"

French Play Well Acted
at the Bijou

Play in three acts translated by Henry Baron from the French of G. de Porto-Riche. Produced by Henry Baron at the Bijou Theatre, March 1.

Dr. George Edwards Cyril Keightley
Mrs. Edwards Estelle Winwood
Paul Cartier Georges Plateau
Emily Johnston Margaret Dale
Mrs. Gordon-Jones Ethel Wilson
Susan Pauline Folk

As an example of just how apart the theatre of France and the theatre of America are, "The Tyranny of Love" is to be recommended. In its native French it has been a very popular vehicle for great actors. Translated and adapted (if changing Paris to New York and speaking of going to Denver can be called adapting) it is inclined to be nauseating.

The story is of a wife who stands in her husband's way by being too persistently amorous. After a stormy second act and a third angle to the same old triangle, they decide to continue as they were. All of which is highly unsatisfactory.

The acting of the cast is in spots of exceptional quality. Estelle Winwood is a vision of sheer loveliness to look at and plays the wife magnificently. Margaret Dale does a fine piece of work in a very small part.

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Pages 402, 403, 404, 405, 420, 421

THURSTON CO.

Harry Trout, Brother of Anna and Edw. Trout, Musical Director with Thurston Magician Co., died at his home in Altoona, Pa., Feb. 6th, with typhoid pneumonia.

OBITUARY NOTICE

Marion Sackett died at her residence, No. 451 West End Avenue, New York City, February 14, 1931.

Miss Sackett was a popular leading woman on the New York stage about forty years ago.

Appearing in the support of E. L. Davenport, Lawrence Barrett, Clara Morris, and other stars of the day.

Miss Sackett was also a writer of considerable note, contributing verse and short stories to the newspapers and magazines. She was the widow of Marcus Jenkins.

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